TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIV., NO. 1,142. NEW YORK: SATURDAY, NOVEMBER 10, 1900. PRICE TEN CENTS.

KATHERINE ROBER.

AT FIVE O'CLOCK.

(Dictated by a Matinee Boy.)

Again I stand at Betty's door
And soft the button tinkle:
Prompt on the step at half-past four.
And at the maid I wrinkle
My brow. She takes my coat and hat—
It seems a trifle yellow—
But then she tells me where I'm at
If there's another fellow!

No? Then I enter with a smile.
She greets me like a brother;
I've got that far; but in a while
Welcome, I hope, another.
Cup after cup I swallow tea—
A willing slave behold me—
Hyson or something, or Bohea—
I know, for Betty told me!

I tell her things, and Betty smiles—
Ah! if you'd ever seen her,
Gladly you'd travel many miles,
Nor find a pleasure keener;
I take her hand—"Betty," I say,
"The bell!—I must be leaving."
Oh, for that blessed, blissful day
When we'll not be receiving!

With November, the five-o'clock-tea season and the football season set in simultaneously. The introduction of that popular American institution, the high ball, at the afternoon tea promises to make it more popular with men than it has been.

It always seems somewhat uncanny to me to sit down two hours before dinner and consume hot tea and brown bread sandwiches and the sweet little cakes that go with the meal that is more popular in England than dinner.

And yet there is no denying that the afternoon tea table is one of the most artistic accompaniments for a call. The steam of the samovar seems to add warmth to the atmosphere, and where the tea kettle bubbles over the alcohol lamp there also is good fellowship and a pleasant, "homey" air.

Georgia Cayvan always served excellent tea afternoons at her delightful home far up in Harlem, and Lulu Glaser, who has moved into town and become a flatter, is also addicted to the beverage.

She is making a fad of housekeeping now, along with opera, rare prints, and book plates, and I discovered her the other day seriously overseeing the putting up of quince preserves.

Girls may make a bluff at housekeeping, but when they get to the preserving stage it is the real thing.

I suppose I will be laughed at if I say that I regard the preserving kettle as the last link in the chain that once bound women to the angels, but I mean it.

I read the other day that Bishop Potter went to a luncheon where everything had come in cans and jars—even the brown bread.

He spoke mournfully of the decline of the household arts, and it is a fact that we live in what might be described as the Tin-Can Era.

I am always glad to discover a student in domestic science among the girls of the stage. And there are ever so many of them, bless their hearts!

They come in from the road and begin to juggle with the gas range, and enjoy the dishes they concoct far more than the gilt-edged, porcelain-lined meals that are to be obtained at the big hotels along the route.

I wish Bishop Potter would take the Tin-Can Era as a text for one of his discourses. The decline of the old-fashioned domestic arts has more to do with the wrecks of homes and the wrecks of banks and the shoals of divorces than it seems to have at first view.

But the further away we get from the old fashions the more we build up the false, artificial, apartment-hotel life, where extravagant display is the one thing aimed at.

I believe Mrs. Phœbe Hearst is building a college somewhere in the West which is to have a department of the "lost arts." Here all sorts of learned professors and teachers will inculcate the household sciences that of late years have been relegated to the kitchen.

When we women higher-educate ourselves to a point where we disdain a knowledge of these things and serve the bishops who come to luncheon with us with tinned bread, why, we are turning the intricate scheme of the universe upside down, and something comes back and hits us with a sharp shock.

That is the servant girl question. And the only way in which it will be solved is when we have learned the answer to the riddle by actual knowledge of the subject.

Therefore, when I accidentally stumble on a girl who is putting up preserves in this year of our Lord, Nineteen Hundred, I shake hands with her and say, "You're on the right track, old girl. Keep it up! Let those who will be clever. You keep on allowing a pound of sugar to a pound of fruit. It may seem like a meek, inglorious task to the girl who prides herself on being able to a drive a four-in-hand or play a smashing game of golf, but it's a movement toward the adjustment of the badly disordered social scheme."

Preserving time used to be a veritable occasion in the old-fashioned home. But in these days real homes are as rare as antiques. We no longer observe the canning season. The modern flat, one of the most immoral institutions ever imported from France, has done away with the home. It is an age of imperialism, and the janitor is our king.

Sometimes in the windows of tiny flat-house kitchens, across fire escape vistas, one gets a glimpse of perhaps a half a dozen poor little jars—a sight pathetic enough to make the theme for a Riley poem.

Here is some woman with the eternal girl strong within her, battling against modern environment, harking back to the sweet, old-fashioned customs of her mother's days. To attempt to put up preserves in a modern flat kitchen on a gas range is about as hopeless as to endeavor to run a violet farm in a cellar.

But there are some gloriously feminine and unbifurcated souls that would attempt either, or both. In the new century, I hope, if Mrs. Hearst's scheme becomes a reality, the diploma of the sweet girl graduate will have a little annex testifying to her knowledge of this old art.

Our grandmothers ranked it among the proudest jewels in their housewifely diadem. They excelled in producing the jarred sweets so perfectly that they were a delight to the eye as well as the palate.

They not only put fruit and sugars and spices into the preserving kettles, but they added sentiments of future hospitality, company rejoicings, teas, birthdays and other occasions when these good things were to be dispensed to guests royally, as foreign potentates shower gold and jewels upon their favored visitors.

This sentiment that the women of fifty years ago put into their preserves had much to do with the excellence of their productions. For the spirit in a preserve is quite as important as the feeling the artist throws upon his canvas.

The men of the family had no part in these old-time preserving rites. They knew something purely feminine and mysterious was going on. They sniffed and were silent and revered the wonderful beauty of the feminine nature more deeply than ever, for they, manlike, were looking forward to future joys.

The modern man goes to a restaurant and calls for *Bar le duc* and rants about the excellence of the French production, and the American girl calmly sits and listens to him and goes on her way trying to do impossible things, while the one thing she can do better than any other woman in the world she neglects as being beneath her notice.

Oh, how I wish that "Aunt Louisa" Eldridge, who is one of the best housekeepers I know, would start a class for stage girls where we might get together and discuss the Pernicious Activity of the Can Opener and the Factory Preserve as a Menace to the American Home.

Rose Coghlan, I know, could tell us about a Yorkshire pudding, and May Irwin has a bunch of recipes for making pie crust that she tried on Cissy Loftus one Summer at the Thousand Islands and inspired that young woman to write songs.

Mabel Fenton might be induced to talk to us on "Why I always put an oyster inside a quail before broiling." Miss Glaser, I feel sure, would consent to tell us "What to do when it doesn't jell," and I should prepare something sweet and touching about "Thespia and Her Chafing Dish."

I started in to write about Peter Dailey's blossoming out as a "beauty actor" in Hodge Podge and Company, but I've been switched off the track.

I suppose a star must be something more than fat and funny—but it doesn't seem a bit like it to see this near-sterling actor cavorting around with a mustachless smile in the warm glow of the calcium in pink kid gloves.

I went to a Hodge Podge matinee to applaud and I stayed to pray.

I knew that quite as soon as The Matinee Girls' Union became aware of Mr. Dailey's newly acquired and *viante* beauty it would be all up with us.

Perhaps it is just as well that I wrote about preserves. Hodge Podge is really a slice of Weberfieldian pie, so it is all in the cooking class, after all.

THE MATINEE GIRL.

GENUINE STAGE MONEY.

Hudson Liston, who is the Emperor Justinian in Melbourne MacDowell's production of Theodora, carries with him, upon his every appearance in the role, an extremely interesting "prop" in the shape of a genuine Byzantine coin of the period in which the action of the play is supposed to take place. The manner in which Mr. Liston came into possession of the bit of ancient treasure is likewise interesting, and is explained in the following letter that the actor received from Henry M. Jewett during the recent engagement of the company at the Boston Theatre:

"Will you permit me to offer you a slight, but, I think, unique addition to your make-up in the role of Emperor Justinian? It would seem proper that an emperor should have some of the real coin of his realm about his person. The inclosed coin was issued by Justinian, A. D. 529-564. I procured it in the interior of Asia Minor while living there a few years ago as United States Consul. If you choose to carry it while playing the part you can feel that you have with you something—who knows?—that, perhaps, the original of the part, the Byzantian ruler himself, carried with him for small change when, fifteen centuries ago, he lived and moved in the actual stirring scenes of real life which you and your fellow players portray so well in Theodora."

As there is no incident in the play which requires the use of the coin the audiences are not vouchsafed even a glance at the curio. But it is always concealed somewhere in the folds of Mr. Liston's raiment, and he himself may well feel gratified over the fact that he carries what is probably the most valuable piece of stage money now in use.

THE BERNHARDT-COQUELIN REPERTOIRE.

The first week of the engagement of Sarah Bernhardt and M. Coquelin, beginning at the Garden Theatre on Nov. 26, will be devoted to L'Aiglon, with the stars as the Duc de Reichstadt and Flambeau. For the second Cyrano de Bergerac is announced, with Madame Bernhardt as Roxane and M. Coquelin as Cyrano. La Tosca, Camille, and Fron-Fron will all be seen during the third week, and the fourth week will offer Madame Bernhardt as Hamlet, with M. Coquelin as the First Grave Digger. The bill for the closing week is not yet announced. The prices will run from $1.50 to $5 a seat, and a system of season tickets probably will be devised.

Frank Mostyn Kelly, care Manor office.

RECOLLECTIONS OF ROSE EYTINGE.

Association With Augustin Daly in His Early Managerial Career.

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The management under which I played Jeannie Deans did not last long, and their vacating the New York Theatre opened its doors to Augustin Daly.

He, then a very young man, and occupying the position of dramatic critic on the New York *Evening Express*, took the theatre, as a weekly tenant.

Mr. Daly afterward told me that when he became the lessee of that theatre his entire capital did not reach the sum of five hundred dollars. This was Daly's third venture into theatrical business, though his first step into regular management.

His first was his arrangement into dramatic form of Mosenthal's drama of Deborah, which he called Leah, the Forsaken, for Kate Bateman.

This was followed by an attempt to make a successful star of Avonia Jones.

But Daly had always been a manager; his mother told me that when he was a boy, a very small boy, he played at management, and never wished to play at anything else.

When other small boys would evince a very natural desire to play "tag," or "hop-scotch," or any other of the games to which small boys are addicted, Daly would organize his comrades into a stock company and manage them.

He never attempted to act himself, but he cast his pieces, and handled his company, even as a child, with the single-mindedness that characterized him afterward.

So now, when his life-long ambition was in the inception of its realization, he was perfectly equipped for his work, concentrated in his methods, self-contained and self-reliant, knowing exactly what he wanted to do and how he meant to do it.

He began his career as a manager with the production of his own dramatization of Charles Reade's novel, "Griffith Gaunt," then popular.

The name of the heroine was Kate Peyton, and Daly, having his own fixed ideas of just what sort of person he wanted to personate this heroine, had experienced great difficulty in finding her. His offering the part to me, or rather his suggesting to me the possibility that I might be induced to play it, was quite accidental, and occurred at our first meeting.

One of the actresses whom he was considering for the part was visiting me, and Mr. Daly called to see her. At her request, I received him.

We discussed the story and the character of Kate, with the result that, with one of those gusts of sudden resolution that he was addicted to, he asked me if I would play the part.

I was not free to consider Daly's offer by reason of the terms of my contract with Lester Wallack. But I was greatly taken with and interested in this serious-eyed, intensely earnest young manager. He urged me to promise to consider playing the part if Mr. Wallack's consent to my doing so could be obtained.

This promise I made. In an incredibly brief time this man, young, unknown, without influence, managed to see Mr. Wallack, and returned to me armed with a note to me from Wallack containing the desired permission, only making the condition that I would not play in New York later than within six weeks of the opening of the regular season. There was no talk of terms between us. Indeed, at this stage of the negotiation, there could not very well have been.

Daly now had his theatre, his company, and possibly his heroine. He had gathered about him a company of exceptional excellence, his leading man being J. K. Mortimar, and we began rehearsing.

During the first rehearsal Mr. Daly from time to time interrupted me to give me instructions as to this or that bit of business. But I was feeling my way through the part, and these interruptions, though undoubtedly judicious and necessary, made me nervous and uncertain in my work; so I went quietly to him, where he sat at the prompt table. I reminded him that this rehearsal was only a trial, begged that he would allow me to struggle through the part uninterrupted. I suggested that he should make notes of any changes which he wished me to make, and if I played the part we could incorporate these changes in future rehearsals. To all these suggestions he promptly and amiably assented.

I played Kate. The piece ran several weeks. During its run my serious-eyed young manager told me of an original piece which he was writing, and which he wished to produce at the close of the run of Griffith Gaunt.

This piece was Under the Gas-Light.

At his invitation I went to his home, in Horatio Street, where he lived with his mother and his brother, and he read me the piece.

Even then his artistic aspirations and longings were struggling for expression. The walls of the conventional little room, which was fitted up as a sort of "den," and writing room, were colored a dark blue, and there were little plaster casts and small pictures scattered about; and everywhere there were evidences of his reaching out after a literary and artistic atmosphere.

The result of this visit was that I agreed to originate the part of Laura Courtland.

Again Daly surrounded himself with an exceptionally good company, J. K. Mortimar playing the character part and Dolly Davenport the lead. I confess I do not remember the story. I only remember that the situation of the piece is where I break down a door with an axe which I opportunely find and rescue somebody who is lashed down on a railroad track, and that this "business" was preceded by my frantic exclamation, "the axe, the axe!"

This exclamation of mine became a sort of catch-word, and Davenport, who was an incorrigible guyer, used to serve it up to me on all possible and impossible occasions, with the result that there was a great deal too much giggling and guying during the performance.

Mr. Daly, who was then the same watchful, ubiquitous manager he always was, tried every available means to check us, with, I am sorry to say, very little success.

One night, in sheer desperation, he threatened Davenport, whom he, with how much justice I will not say, looked upon as the ringleader, with immediate discharge, if he did not on the following night and every performance thereafter play the part seriously.

The next night Davenport made his appearance dressed completely in black, even wearing through the entire performance black kid gloves; and he played the part throughout without a smile, investing it with unbroken lugubrious gloom.

The result was that every scene in which he appeared, even the most serious ones, went with shouts of laughter; and the more the audience laughed, the more solemnly serious Davenport became.

When the final curtain fell Daly appeared and fairly and frankly gave up the fight. He begged Davenport to doff his "suit of solemn black" and play the part as he had always played it.

The magnanimous action of our young manager had the effect of making us all feel heartily ashamed of ourselves, and from that night, by unanimous decision, there was no more guying.

These two engagements under Daly's management resulted in a friendship between him and myself that only ended with his life.

We became good comrades. His duty as dramatic critic made it necessary for him sometimes to make flying visits to several theatres in one evening, and I was always glad to accept his invitation to accompany him on these little expeditions.

Thus with Daly I witnessed the first performance of French comic opera that was given in this city. It was La Grande Duchesse, with Tostée as the Duchesse.

As an indication of the change in public taste, both Daly and I were so far from pleased with the performance that we left early in the second act, finding it rather—well? rather?—for our taste. Nowadays the performance would be rated rather slow.

And with Daly I witnessed the performance of Caste, which was produced by W. J. Florence.

The piece had been secured from Tom Robertson, by Wallack, for production at Wallack's Theatre during the following regular season. But Florence brought over a—shall we say an annexed?—copy of the piece in a Summer season, in advance of Wallack, with himself, his wife, Owen Marlowe, Davidge, Mrs. Chanfrau, and Mrs. Gilbert in the cast.

I was particularly pleased with Mrs. Gilbert's performance of the Marquise, and I said to Daly, "when you get your theatre, there is a woman you ought to engage." He replied, "I will." How well he kept his word we all know.

It was somewhere about this time that I was often invited to star here and there. Among the offers was one from Washington and one from Newark. These two I accepted. The theatre in Newark was under the management of Mr. and Mrs. Waller, delightful people to meet, both personally and artistically.

Of that week I retain most pleasant recollections. To both these engagements Daly accompanied me, producing my pieces for me.

I remember a quaint incident which occurred one night in Washington, during the last act of Griffith Gaunt.

In the most intense situation there arose, I could scarcely say from whence, the most awful din. I—being in the prisoner's box undergoing trial for my life—was very greatly distressed over what seemed to be a wanton effort to disturb my performance. I spoke off the wing several times, imperatively demanding that it should be stopped. My demands were quite unavailing and my annoyance was greatly increased by observing that my remonstrances were met by a helpless shrug or shake of the head, accompanied by a suppressed smile.

The moment the curtain fell I, intent upon visiting dire vengeance on the head of the offender, was hurrying from the box when everybody in the wings rushed on the stage and no longer attempted to suppress laughter, and my stage-manager said: "No use, Miss Eytinge, even you could not stop that noise; that's from above!"

It was. The roof was covered with tin; some plates had become loosened; the wind, which was blowing fiercely, would, when a gust came, raise these plates and rattle them. My stage-manager was quite right. I was obliged to submit. It was from above.

ROSE EYTINGE.

CUES.

Edric Taylor has recovered from a serious attack of typhoid fever.

When A Texas Steer played at Salt Lake City the quartette of that company were invited to sing at a morning recital in the Mormon Tabernacle, and gladly gave their services. The quartette consists of Messrs. Lewis, Stubbs, Granville, and Boas.

In the City Court last week Thomas E. Rush was appointed receiver in supplementary proceedings for the individual property of Clay T. Vance and the joint property of Mr. Vance and Charles E. Blaney, upon application of a judgment creditor.

A Boston court has appointed Henry M. Spellman and Robert W. Frost as commissioners to pass upon claims made by Melbourne MacDowell and Mrs. May Davenport Seymour, trustees of the estate of the late Fanny Davenport, who affirm that they have been unable to dispose of the property within the prescribed two years, owing to the stagnation of the real estate market, which renders it impossible now to pay the debts by sale of the property.

Justice MacAdam in the local Supreme Court on Nov. 1 directed judgment for $10,900 in favor of the Strobridge Lithographing Company against Thomas H. Davis, formerly of Davis and Keogh.

Lucille Saunders has been especially engaged to sing the role of Katisha in The Mikado this week with the Metropolitan English Grand Opera company.

James H. Browne has purchased Knobs o' Tennessee from H. P. Soulier.

Robert Germaine, leading man with The Stowaway company, in a fit of despondency attempted suicide at Guthrie, O. T., Oct. 25, by shooting himself in the head. The bullet glanced off of the frontal bone and passed around under the skin, without inflicting serious injury.

John G. Edwards has resigned from Annie Russell's company to accept an engagement as leading man with Josephine Sabel in The Soldier's Queen.

A son was born to Mr. and Mrs. Walter B. Woodall, at Halifax, N. S., on Oct. 29.

J. S. Flaherty is managing the tour of Harry Glazier in the Day version of The Three Musketeers for E. D. Stair and George H. Nicolai. Messrs. Stair and Nicolai have contracted with the author of one of last season's successes for a new romantic play based on a popular novel. Mr. Glazier will complete his Southern tour before producing the new play.

Five Swedish musicians, dissatisfied with a sharing of profits, fell upon their leader, John Johnson, Homestead, Pa., on Oct. 23, and so battered him that he died on Oct. 31. The assailants got away.

Kathryn Kidder will revive Pygmalion and Galatea at Norfolk, Va., on Nov. 27, with Norman Hackett as Pygmalion.

Frank L. Perley, manager of Alice Nielsen, contemplates bringing his star to a Broadway theatre about Easter week in a new opera by Smith and Herbert.

Lloyd F. Nicodemus has issued a neat and handsome route book of the tour of Pawnee Bill's Wild West, just closed. There is an entertaining diary of the season's work, along with pictures of the principal members of the company.

IN OTHER CITIES.

SAN FRANCISCO.

Quo Vadis at the Columbia Oct. 21-27 did not receive half the patronage such a high-class performance deserved; not that the public did not appreciate good acting, but that it had had a surfeit of Quo Vadis—three productions in one season. Stuart Robson 28-3.

West's Minstrels entertained full houses at the California 21-27. This co. made itself very popular here last year and we were very glad to welcome it back. The presence of two former San Franciscans, William A. Mallett and John P. Rodgers, lent additional interest. Billy Mallett acted as interlocutor in the first part on the opening night, when his friends turned out in a body and gave him a tumultuous welcome. John Rodgers is an excellent basso and received several encores. Richard J. Jose and Billy Van were the most successful entertainers in the co. and were both vigorously applauded. Manuel Romain, Charles Whalen, Raymond Teal, the Waterbury Brothers and Tenny, and the Rio Brothers were all much appreciated. For Her Sake 28.

Howard Hall's melodrama, A Soldier of the Empire, was presented by the stock co. at the Alcazar 22. Mr. Hall took the leading part and carried off the honors, but he generously provided other parts with large opportunities that were readily grasped by the rest of the co. Clarence Montaine as Moulinet, the patient old lover, was true to life, and Madame Girard, for whose hand he aspires, was well played by Marie Howe. Howard Scott as Count de Vere, the dutiful brother, is excellent. Dorothy Dorr as the young wife played well. Lorena Atwood and George Webster were successful as the villains. Polly Stockwell as Vivette and Edwin Emery as Hector, her lover, were excellent. Northern Lights 28.

The Frawley co. at the Grand revived Madame Sans Gene 22-29. This is one of their best attractions and their production was as good as any we have seen—in fact, it was the best Mr. Frawley has ever offered, which is saying a great deal. Mary Van Buren played the title-role in a highly pleasing manner, and T. Daniel Frawley is to be commended for his portrayal of Napoleon. Harrington Reynolds was effective as Lefebvre, and Wallace Shaw was well cast as Fouche. Margaret Smith was much admired as Madame de Caulay. Secret Service 28.

Business at the Alhambra for the last three weeks has been something wonderful and augurs well for the permanent success of that popular playhouse. Brown's in Town 21-27 and the house was crowded at every performance. It was liberally staged and was presented by a very strong co. George Welch as Brown was excellent. Charles Horn was pleasing as the father, and the part of the dentist was well filled by Emmet Whitney. Maude Knowlton, the leading woman, made a good impression. George Ebner was very funny as the gardener, and as a coon servant Fannie Midgeley is unequaled. Edith Well did some excellent character work. Annie Ward was happy in the part of Worth Carew. King of the Opium Ring 28.

Carmen and La Gioconda comprised the bill at the Tivoli 22-29. Signorina Collamarini's reputation as the best Carmen that ever appeared here has been attested by every one who has had the pleasure of hearing her. La Gioconda was beautifully staged and excellently rendered. Signorina Barbaresehi appeared in the title-role and was well received. Frances Graham won hundreds of admirers as La Cieca. Polettni sang the part of Laura. Ferrari appeared as Barnaba and made a hit with the fisherman's solo. Castellano was excellent as Enzo and Micolini good as Bodeke. Aida and Carmen 28-4.

The Holden Stock co. at the Alta offered a very good presentation of The Blue and the Gray 22-29. Clifford Dempsey played Mary Stanley. Charles King appeared as Colonel Peyton, George Nichols as Uncle Josh, Harry Rattenbury as Corporal Eagan, and Fred Manchester as Becker. E. J. Holden played Private Smith and Will Carr Grandfather Stanley. The women in the cast were Maud Miller, May Evelynne, Bertha Foltz, Mrs. Horace Ewing. In Sunny Tennessee 28-4.

DE GUY SIMPSON.

MILWAUKEE.

The Thanhouse, co. played In Mizzoura at the Academy Oct. 29 before a large house. The production marks another signal success for this admirable co. Eugene Moore, in the role of Jim Eadburn, scored an immediate hit, his exquisite impersonation gaining much strength by quiet, artistic methods. William Verance offered a portrayal of Joe Vernon which was in make-up and acting remarkably lifelike and natural. Albert Morrison did a clever bit as Dave. Edgar Faume was excellent as Will Travers. Lee Baker did decidedly good work as Sam Fowler. Eva Taylor made much out of the ungrateful role of Kate. Eugenie Hayden, as Elizabeth, caused a lot of amusement. Kate Woods Fiske had a correct conception of Mrs. Vernon, and several lesser roles were ably filled by E. C. Chamberlin, Colin Campbell, E. F. Jaeckel, and Lulu Hastings. Frederick Paulding's stage-management and scenic effects were admirable as usual. Nordieck 5-11.

The Davidson closed one of the most prosperous weeks of the season 27, with the final performance of Way Down East, and Mary Mannering commenced a week's engagement 29 in Janice Meredith to the capacity of the house. The play is really a melodrama, and contains numerous incidents calculated to awaken popular enthusiasm, but beyond a few dramatic but impossible situations, and some effective stage pictures, it has little to boast of. The supporting co. is strong, which partly atones for the dramaturgical defects, and Mary Mannering achieved a personal triumph, and may always depend upon a hearty welcome from Milwaukee theatregoers. The following well-known players enacted the principal roles: Robert Dronet, Burr McIntosh, A. S. Lipman, George Backus, Carl Ahrendt, Charles M. Collins, Louise Rial, Amy Ricard, and Vivian Bernard. Viola Allen 5-10.

Kellar drew an audience overflowing in numbers and good humor at the Bijou 28. The clever magician was warmly welcomed, and his interesting performance evoked many rounds of applause. His experiments in sleight of hand were executed with marvelous dexterity, and never for a moment did the interest of his auditors lag. Several new features were introduced, and the illusions and other startling mysteries were presented with wonderful skill. A Stranger in a Strange Land 4-10.

The Alhambra was crowded 28, when Tony Sullivan and a competent co. opened in Mrs. P. O'Shaughnessy. This farcical creation, with its odd title, gave evident enjoyment to many, and the players were frequently applauded. The co. is better than that of last season, and the specialties, comprised the best part of the performance. Tony Sullivan did not indulge in too much horse-play, and was extremely funny in the title-role. Thomas J. Ryan and James E. McDuff were very popular in their specialties. Dick McAvoy was in evidence, and Mabelle Harris and Alice McAvoy were good. Carrie Gebest displayed a soprano voice which, if wisely handled, should bring her into future prominence, and the remainder of the co. did their work satisfactorily. Superba 4-10.

At the Pabst the stock co. gave a highly pleasing performance of Fin Toller Einfall to a large and appreciative audience 28. Manager Wachsner announces some strong special attractions in the near future, among them being Sembrich Opera co., Mrs. Fiske, Madame Teresa Carreno, Castle Square Opera co., and the Thomas Orchestra. Burton Holmes gave the third lecture of his series at the Pabst 30 before a crowded house. The Paris Exposition was the subject, and with the aid of his excellent views, the lecturer held the wrapt interest of his auditors for an hour and three-quarters. The fourth lecture will be delivered 6, setting forth The Wonders of Thessaly.

Stewart Murray, at one time a member of the Thanhouser co., scored a decided hit last week in Sis Hopkins at the Bijou. He played the principal comedy role in support of Rose Melville, and also sang with great success some of his own latest comic songs.

The Dance of the White Rats, dedicated to the White Rats Society, by Edie Kaufman, will soon be out of the printer's hands. Miss Kaufman is filling an engagement with Rose Melville.

All the local theatres will announce election returns on the night of the 6, and Manager Thanhouser will have an all-night continuous vaudeville performance at the Academy.

W. Rodney Eschster left here for New York 28 after a few days' visit to his old home.

CLAUDE L. N. NORRIE.

PITTSBURG.

The Watch on the Rhine was the attraction at the Bijou Oct. 29-3. The house was filled every night and the audiences were pleased. Al. H. Wilson played the stellar role. His German comedy and delightful singing brought him into high favor with the audiences. The play is elaborately staged. The supporting co. is good. Next week, Chimmie Fadden.

The Grand Opera House stock co. launched into melodrama 29-3. The Lights of London was the offering. The play was realistically staged and the members of the large cast acquitted themselves creditably. Special praise is due William Ingersoll, Thomas W. Ross, Frances Drake, Alice Gale, Lois McMillan, George Soule Spencer, Marie Bullen, and Benjamin Johnson. Next week Sis.

The Telephone Girl was the bill at the Duquesne Theatre 29-2. The house was crowded at every night performance. Harry Hermsen as Hans Nix won much applause. Mabel Hite, who had the same part sang and danced well. Other deserving mention were Flora Parker Winfield Douglas, Maggie Ford, and Lou J. Maggi. Next week, the Burke and Chase Vaudeville co.

A Celebrated Case was ably by the Herbert Stock co. with great success 29-3. The performances of this co. are uniformly good and the attendance increases each week.

The Pittsburg orchestra under the direction of Victor Herbert gave a concert at Duquesne Garden for the benefit of the Police Pension Fund and realized $8,000.

Jefferson De Angelis in A Royal Rogue was at the Alvin 29-3. The local critics compared it unfavorably with the preceding attraction, the Alice Nielsen Opera co. Jessie Mackaye scored a strong individual hit. Next week, Way Down East.

The sixth season of the Pittsburg Orchestra concerts opened at Carnegie Music Hall, Pittsburg, 1. Large and brilliant audiences were in attendance the evening of 1 and afternoon of 2. Signor Alexandre Scatti, baritone, was the soloist. Signor Scatti's work here last season in Don Giovanni, when the Metropolitan Opera co. was here, made his selection for the first of the orchestra concerts an extremely popular one among music lovers.

L. W. MENDENHALL.

ST. PAUL.

Joseph Jefferson's engagement at the Metropolitan Opera House Oct. 22-24 was an artistic and a pecuniary success. In The Rivals Mr. Jefferson's Bob Acres, John Jack's Sir Anthony Absolute, George Denham's David, and Ffolliott Paget's Mrs. Malaprop were striking impersonations, acted admirably. In Cricket on the Hearth, the Caleb Plummer of Mr. Jefferson is a beautiful characterization. Vizzie Glyndon showed marked intelligence in the part of Tillie Slowboy. Humpty Dumpty was presented 25-27 to good-sized and well pleased audiences. The pantomime is staged and mounted gorgeously. George H. Adams makes a funny and amusing clown. W. H. Bartholomew did good work as Old One-Two and Pantaloon. Joseph C. Smith makes a lively Tommy Tucker and Harlequin. Lily Adams is a pretty and winsome Little Goody Two-Shoes and a graceful Columbine. Marguerite Williams as Placida, and Tonina Adams as the Prince of Darkness were attractive and pleasing in their roles. The specialties were interesting and neatly done. The acrobatic act of the Olive Brothers was exceptionally good, as was George H. Fielding's juggling. Lily and Tonina Adams, Alice Fisher, and Charles J. Heffner in other specialties won applause. Richard Golden and a capable co. presented Old Jed Prouty 28-3, opening to a well filled house. Mr. Golden gives an interesting and humorous characterization of Jed Prouty. Mrs. Frank A. Tannehill did delightful work as Tribulation Prouty. Katherine Kitteman created a very favorable impression in the role of Martha Giddens. Millie Corbin as Fanny Todd, and Grace McLeod as Jeannette, the French maid, did excellent work. Stanley Collins was distinctly good as Beacon Hill. Henry Rich as John Todd, Robert Craig as Zack Wilcox, Harry M. Morse as Zeb Hardy, Maurice Pike as Lawrence Flynn made the most of their parts. Lillian Chire was a charming Little Tretty. A Runaway Girl 4-10.

Hopkins' Trans-Oceanics began a week's engagement at the Grand Opera House 28 to capacity. The specialties offered are decidedly good and quite entertaining. The Marvelous Hoopers do a taking act. A. O. Duncan, the ventriloquist, is an old favorite here, and is as witty and entertaining as ever. Bauman and Adelle presented a clever bit of farce entitled The Door Key. Bessie Munroe, contortionist, is remarkably clever. Barnes and Sisson scored in When Greek Meets Greek. Will H. Fox in his burlesque creation, "Paddywhisk!" was heartily applauded. Clayton and Jenkins did an amusing turn. The Allison Troupe met with pronounced favor. Sis Hopkins 4-10.

GEORGE H. COLEGRAVE.

BUFFALO.

Quo Vadis, presented Oct. 29-3 by the Shubert Stock co., proved even a greater success than the previous production of this co., and the house was filled at every performance. The stage settings were most elaborate, the costumes in accord and the co. was augmented by about fifty extra people. Sarah Truax made her debut with the co. as Lygia and was welcomed warmly. She gave a forceful and artistic performance. M. L. Alsop as Vinicius was excellent, and, in fact, the same can be said of W. C. Masson as Petronius, Henry Shumer as Nero, Amelia Gardiner as Acte, and A. D. Richardson as Ursus. The other parts were well acted by Charles Giblyn as Glaucus, L. E. Rice as Gulo, E. G. Dalton as Aulus, Owen Harris as Peter, Wilfred Roger as the Roman Guard, Blanche Douglas as Eunice, Monte Donico as Iras, and Velma Phillippe as Pomponia. The Prodigal Daughter will follow.

Sporting Life was the Lyceum's bill 29-3 and big business was the rule at every performance. The play is good and is presented by an excellent co., with stage settings and accessories up to the requirements. Lorimer Johnstone as John and Alda Blair as Olive de Carteret, the two leading roles, were excellent, and their support was all that could be desired. J. J. Boyd played General Molyneaux; John T. Dwyer, Malet de Carteret; Albert C. Henderson, Isidore Andreade; Bart Wallace, Miles Cavanaugh, and Herbert Brenon, Philip Cavanaugh. Of the women Kathryne Browne as Nora Cavanaugh and Edith Murilla as Clara Tompkins were seen to advantage. Black Patti's Troubadours 4. The Heart of Maryland 5-10.

James K. Hackett in The Pride of Jennico was the attraction which the patrons of the Star were favored with Oct 29-3, and the large audiences showed much appreciation of the work of this excellent co. James K. Hackett appears even better this year than last, and Bertha Galland shows great ability. Special mention is also due Margaret Illington as Michel and Gertrude Rivers as Marie Pohlen. When We Were Twenty-one 5-7. Blanche Walsh 8-10.

Augustus Thomas, though he has given to his countrymen Alabama, Missouri, and Arizona, objects to more territory being added to this country. He made an eloquent and forceful argument against expansion before an immense audience at Convention Hall 29, and easily shared the honors with Bourke Cochran.

A. C. JORDON.

MINNEAPOLIS.

Joseph Jefferson and an admirable co. played a brief engagement at the Metropolitan Theatre Oct. 25-27 to excellent business. Rip Van Winkle, The Rivals, Cricket on the Hearth, and Lend Me Five Shillings were presented in the order named. Mr. Jefferson was as usual the center of attraction. Ffolliott Paget, Ipha Yenair, Virgie Glyndon, John Jack, Boyd Putnam, George Denham, Elsie Leslie, Joseph Jefferson, Jr., and Blanche Bender contributed noteworthy support. A Runaway Girl opened for a week 28 to a good sized house, and scored a decided hit. Arthur Dunn as Flipper, John E. Park as Guy Stanley, Joseph C. Fay as the Runaway Teacher, Celeste Wynn as Winifred Grey, Miriam Lawrence as Carmineta, and Henry Leone as Pietro, deserve special mention. Old Jed Prouty 4-10.

Across the Pacific was given at the Bijou Opera House week of 21, opening to the usual large Sunday houses, afternoon and evening. Both play and co. were cordially received. Harry Clay Blaney carried off the honors as Willie Live. Robert Gaillard won favor as Captain Lanier. Leslie Mathews made the most of Rod Stanton, and Anna Layng was decidedly good as Nell Hazelton. Elaborate scenery and stage effects. Hopkins' Trans-Oceanics 4-11.

The annual benefit of the Minneapolis Press Club was given at the Lyceum Theatre afternoon of 26 to the capacity. The programme was unusually good throughout, and was thoroughly enjoyed. Among those who contributed their services was Joseph Jefferson, the Shenandoah co., George H. Adams, Viola Sheldon, members of Across the Pacific co., the Mignani family, George H. Fielding, and the Miners' Quartette. The stage was under the direction of Theodore L. Hayes.

Joseph Jefferson addressed the advanced pupils of the South Side High School afternoon of 25 upon the invitation of the Board of Education. Mr. Jefferson was the guest of the Soo road, at Annandale, Minn., 21, and spent the day fishing.

F. C. CAMPBELL.

MONTREAL.

Way Down East opened at the Academy Oct. 29 to a good house. The charming pictures of New England life were well received. Irma La Pierre gave a quiet and forceful performance of Anna Moore. Pearl Evelynne was a charming Kate. Marion Lester made a sweet and natural picture of the good hearted Mrs. Bartlett, and Vivia Ogden scored as Martha Perkins. Capital work was done by George Mack as Hi Holler. J. H. Davies gave a clever sketch of the constable, and Scott Cooper, John P. Brown, C. A. Hutchinson and H. L. Keane are all to be credited with capable performances. The Christian 5-10.

The Magistrate is the bill at Her Majesty's 29-3 and is certainly one of the best things the present stock co. has done. Arthur Elliot scored as Posket, as did also Joseph Totten as Cis. Arthur Bruce gave an excellent performance of Captain Vale, and Gaston Mervale was a capital Colonel. John Ravold as Achille Rivod, Russel Crauford as Bullamy, and Henry Travers as Wike all gave capable performances. Minnie Radcliffe was a fascinating Mrs. Posket, and showed herself as much at home in comedy as in emotional work. Elsa Wylde made a winsome Charlotte, while Beatrice Weaver gave a clever characted sketch of Pauline, and Nancy Poole was a sweet Beatrice Tomlinson. Earl Gullick, the bar singer, who made his first appearance here at the sacred concert last Sunday, is retained by the management for the balance of the week. His method and technique are wonderful for a child. Men and Women 5-10.

Remember the Maine is playing to crowded houses at the Royal 29-3 and the thrilling climaxes and sensational effects provoke unstinted applause. Imperial Extravaganza co. 5-10.

At the matinee performance of Romeo and Juliet at Her Majesty's 27, when the house was packed to the doors, a fire engine passed outside and someone started the cry of fire, and for a moment it looked as if there would be a panic. The actors and the management succeeded in quieting the people, and the performance continued.

W. A. TREMAYNE.

DETROIT.

Way Down East is meeting with much favor at the Detroit Opera House Oct. 29-3. This rural play was first seen here about two years ago, when it became very popular. The co. in the main is the same as when last seen here, which includes Odell Williams as the Squire, Phoebe Davis, who exhibits considerable skill in a dramatic way, as Anna Moore. The peaceful and motherly Mrs. Bartlett is well played by Sara Stevens. The sensitive and awkward professor was assumed by Frank Currier. Hi Holler, the highly amusing chore boy, is acted to life by Felix Haney. The constable is taken by Frank Bell. Other pleasing characters were the Kate Brewster of Mabel Strickland and the David Bartlett of Ulric B. Collins. Martha Perkins was capitally handled by Ella Hugh Wood. Will T. Ellwanger was excellent as Lemuel Sandreau. The play is well staged. Mary Mannering 5-10.

Joseph Murphy is at the Lyceum 28-3 in Shaun Rhue and The Kerry Gow. He is supported by an excellent co. Mr. Murphy may grow old in years, but his acting is ever fresh. Aside from Mr. Murphy, the principal parts are taken by John Daly, W. T. Sheehan, Jennette Ferrell, Marie Falls, and Pauline Fielding. Through the kindness of Manager Stair and Mr. Murphy, an invitation has been extended to the children of Saint Vincent's Orphan Asylum to witness the Wednesday matinee of Shaun Rhue. The Telephone Girl 4-10.

At Whitney's Down Mobile, Lincoln J. Carter's newest play, is the attraction 4-10. The scenes are laid for the most part in Alabama. The most striking character is Mother Gumarre, whom the author claims to have been taken from life. The white members of the cast include Jack Sherman, Clyde Hess, and Grace Conrad, Minnie Dixon-Parker, Emilie Hess, Will Wolfe, and Herbert Spencer. A quartette of colored people numbering Al. E. Holman, C. J. Ross, Pearl Hunter, and Charles T. Small, render some good singing. A Trip to Coontown 4-10.

FREDERICK KIMBALL.

JERSEY CITY.

Eight Bells at the Academy of Music Oct. 29-3 opened to good business. James and Andrew Byrne are the only members of the family now in the show. John F. Byrne, who formerly did the part of McGozzle, is in front of the house this season. Charles F. McCarthy plays the part in a clever manner, and the other parts are in good hands; in fact, the acting co. is stronger than formerly. The rolling ship, the rescue of the pig, the human statuary and the explosion of the fire engine are all enjoyed. Excellent specialties were introduced by Louis and Josephine Clayton, song and dance; the Martelle Family of bicycle experts, and a troupe of gymnasts. The Village Postmaster 5-10. Hearts of Oak 12-17.

Reaping the Whirlwind was offered at the Bijou Theatre 29-3 to a good house, and the business has continued satisfactory throughout the engagement. The author, Owen Davis, need not be ashamed of his latest effort. The plot is exciting, the finales of each act being strong enough to demand repeated curtain calls. The story is intelligent, and the scenery and mountings are good. The co. is exceptionally strong, the best work being done by Frank E. Jamison as the villain. William D. Stone as the spy, Sol Aiken as the servant, and Fanny McIntyre as Lisle. Harry Stockbridge and Emerin Campbell had the comedy and made it tell for a whole lot. Other good parts were well played by Joseph Greene, William G. Warren, and Julia Aiken. Miss 5-10. Through the Breakers 12-17. The Kaltenborn Orchestra will be here in concert 16.

Manager John W. Holmes entertained one hundred lady members of the C. B. L. at his Bijou Theatre 30.

Business 22-27: Academy, good; Bijou, good; Ben Ton, fine.

WALTER C. SMITH.

TORONTO.

The Princess Chic, which received such warm praise on its appearance here last season, opened a very successful week at the Grand Oct. 29. The opera has been much improved since its former visit. Marguerite Sylva is admirably adapted for the title-role. She sang exquisitely and acted with great spirit and grace. Winfield Blake sang and played even better than before and Joseph C. Miron again made a hit. Agnes Paul, Mathilde Preville, and Walter Lawrence were also excellent. Way Down East 5-10.

Nellie McHenry gave a fine production of Miss at the Toronto 29-3. She played the part of Bret Harte's heroine with rare charm, and at times with dramatic force and intensity. The play was handsomely mounted and the costuming exact. The co. is a capable one. Business has been lighter than usual, because of bad weather. Man's Enemy 5-10. The Telephone Girl 12-17.

The Valentine Stock co. at the Princess presented The Private Secretary 29 to fair business. Robert Evans played the title-role with much humor. Jack Webster was manly and vigorous as usual, and Louis Bresen gave his best performance so far as the tailor. Anne Blanche and Frances Desmond played with vivacity and cleverness. Jim the Penman 5-10.

At the meeting of several ministerial associations in this city 29 the statement was made that indecent theatre posters were being displayed on billboards on the street. A committee was appointed to investigate and make a report.

Hallowe'en was celebrated 31 by a large attendance of students at the theatres. Every rowdy who attends college was out and doing his best to make a public nuisance of himself. In the Grand so boisterous were these people that the curtain had to be rung down. The day when these thugs are forbidden the theatres will be a welcome one to respectable people.

J. V. McVEE.

LOUISVILLE.

Thomas Q. Seabrooke and his co. were seen in The Rounders at Macauley's Oct. 29-31, drawing large business. The feature of the performance was the appearance of Will C. Mandeville, a Louisvillian, in the part of the Duke De Fury Du Cham. He made a most favorable impression before his home people. Bertha Waltzinger, Jeanette Lowrie, and William Terriss ably assisted Mr. Seabrooke, who was especially good in the part of the Irish Pasha. A Royal Box 1-3. The Prince of the World 4-6.

On the Suwanee River filled a successful week at the Avenue Theatre Oct. 28-3. Allen B. Bailey, Earl Atkinson, Harrison Stedman, and Stella Mayhew had well fitting parts. A Hole in the Ground 4-10.

The Meffert-Eagle Stock co. gave Under Two Flags 29-3. Special scenery was prepared and the co. enlarged. Robert Wayne, Frank Lyman, Madaline Lack, and Esther Lyon scored hits.

The Eduard Strauss Orchestra comes to the Auditorium 5, under the management of James E. Camp. The Manager (local) 15, 16.

Oscar Eagle is rapidly recovering from his recent accident. His energy in conducting the rehearsals of Under Two Flags from a sick bed is characteristic. He was ably assisted by Horace Fergus, assistant stage-manager of the co.

Clarence Eddy will give an organ recital at Liederkranz Hall 8.

The local lodge of Elks are having legal troubles in securing a clear title to the property purchased and upon which the Elks' Home was erected.

CHARLES D. CLARKE.

PORTLAND, ORE.

At the Marquam Grand week of Oct. 22-27 Sylvain Lee, hypnotist, entertained large audiences. Some very clever work was done. But one or two confederates travel with him, his subjects mainly being selected from the audiences and very good examples indeed many of them proved to be, and afforded the houses much amusement. The Man from Mexico 30-31. Grand concert by the Co-operative Brotherhood Juvenile Band 29.

A Wise Guy proved to be a drawing attraction at Cordray's Oct. 24-27. It is a fair farce with some bright lines, and satisfied the audiences. The East Mail 28-3.

Whose Baby are You filled the house nightly 21-27. The Dailey co. opens 28 for week with The New South, The Wife, and The Lost Paradise. May Nannary, a Portland favorite, heads the cast. A Young Wife 4-10.

Portland was greatly pleased with the debut at Arlon Hall of Beatrice Barlow Dierke as a pianiste. Her debut is a success in every respect and heralds a future of brilliant possibilities.

O. J. MITCHELL.

COLUMBUS.

At the Southern Primrose and Dockstader's Minstrels did a splendid business Oct. 24. The first part was one of the finest settings seen here, while the rest of the performance was good. N. C. Goodwin and Maxine Elliott in When We Were Twenty-one, dedicated their success of last season 30 before a packed house. Joseph Jefferson, as usual, played to full house 31, presenting Rip Van Winkle. His support was only fair. Modjeska 2. William Collier 5, 6. The House That Jack Built 7, 8. The Watch on the Rhine 9, 10.

At the High Street War on Women, with Rose Beach in the leading role, did a splendid business 25, 27. The supporting co. was good, and as a melodrama the play was strong. For Her Sake did well 29-31 and was interpreted by an able cast. The Angel of the Alley 1-3. The Conchita's Daughter 5-7. Hello, Bill 8-10.

At the Grand European Sensation 5-7. An American Gentleman 19-24.

J. B. DAVIE.

NEWARK.

Pretty women and lively songs and dances constitute Mam'selle Awkins, that is offering at the Newark Oct. 29-3. Josephine Hall is seen in the leading role. Herman Thompson 5-10.

The Dairy Farm is at the Empire 29-3 and the rural scenes are greatly enjoyed by the patrons. The co. is headed by James H. Wallick and competent players support him. A Hot Old Time 5-10.

Carmen is the bill at the New Century 29-3. Ena Abel Brinker is repeating her success of last season in the title character. Robert Nell is playing a special engagement with the co. as Escamillo. Pawn Ticket 210 5-10.

The Columbia Stock co. presented Jack Royal to the

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92nd 29-3, which employs the full strength of the co. It was well received by crowded houses.

C. Z. KENT.

KANSAS CITY.

The Dairy Farm was presented at the Coates Oct. 28-3 for the first time and proved a sterling rural drama. An excellent cast and elaborate scenic display were features of the production. Good patronage. Alice Nielsen 4-7.

A Female Drummer, a rattling farce-comedy, with such popular people as Helen Byron, Nellie O'Neil, Oscar Figman, Willie K. Sweatnam, George Richards, and a dozen others, and a large and attractive chorus, proved a drawing attraction at the Grand 28-3. Because She Loved Him So 4-10.

The Great Ruby completed its third week of success 3, and was well patronized throughout by crowds that tested the capacity of the Auditorium and heartily applauded the Woodward Stock co. Trilby 4-10.

On the Stroke of Twelve satisfied lovers of melodrama at the Gilliss 28-3. Scott's Minstrels 4-10.

FRANK B. WILCOX.

PROVIDENCE.

Secret Service was presented at the Empire Oct. 29-3. The Evil Eye 5-10.

At the Providence Opera House 29-3 the attraction was The Sign of the Cross. James K. Hackett 5-10.

The first in this season's series of concerts by the Boston Symphony Orchestra will be given in Infantry Hall 14. The soloists who will be heard in the series included Madame Schumann-Heink, Miss Thomson, Messrs. Gobowsky, Kneisel, Loeffler, and others.

HOWARD C. HILLEY.

CLEVELAND.

Joseph Jefferson opened a short engagement of four performances 1 at the Euclid Avenue Opera House, presenting Rip Van Winkle. The Rivals, Cricket on the Hearth, and Lend Me Five Shillings. Minute Seligman 5-10.

At the Lyceum Tony Sullivan in Mrs. P. O'Shaughnessy 5-10.

Lost in the Fog is the bill at the Cleveland Theatre 5-10.

WILLIAM CHASTON.

OMAHA.

At Boyd's Theatre The Great Northwest proved a splendid exhibition of fine scenic effects and drew fair houses Oct. 22-24. Clay Clement and L. E. Stockwell were seen to advantage in The New Dominion, which is always a favorite here. A Midnight Bell to good business 28. The co. is scarcely up to the mark. A. W. Martin's U. T. C. to a good house 29.

JOHN R. PINCWATT.

CORRESPONDENCE

ALABAMA.

MONTGOMERY. McDONALD'S THEATRE (C. [illegible] manager): Rusco and Holland's Minstrels to large audience Oct. 29. Ten Nights in a Barroom 5. MONTGOMERY THEATRE (S. E. [illegible] and Brother, managers): Our amusement [illegible] were entertained by Carrie Behrens's company Oct. 23. Fair houses greeted Charles E. Hanford in Private John Allen 25. Robert Downing presented Richard the Lion-Hearted, Ingomar, and The Gladiator to good audiences over. Albert Converse divided honors with the star. Wilbur-Kirwin Opera co. presented The Queen's Lace Handkerchief, The Royal Middy, and The Circus Clown to good business 29, 30. Self and Lady 1.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager; Joe S. Chambers, assistant manager): Field's Minstrels Oct. 24; crowded house; performance excellent. Too Rich to Marry 3.—ITEM: Two members of the Too Rich to Marry co. have petitioned the Elks Lodge here for membership, and as a special dispensation has been received they will be initiated 3. The local lodge here is in flourishing condition.

MOBILE. THEATRE (J. Tannebaum, manager): Wilbur-Kirwin Opera co. Oct. 21-27; large business; performances satisfactory. Repertoire: The Royal Middy, The Queen's Lace Handkerchief, The Grand Duchess, Carmen, The Circus Clown, The Bohemian Girl, Fra Diavolo, and The Two Vagabonds. Private John Allen 29. Rusco and Holland's Minstrels 30. Self and Lady 2, 3.

ANNISTON. NOBLE STREET THEATRE (A. R. Noble, manager): Robert Downing Oct. 24 in Richard the Lionhearted; large and appreciative audiences. Al G. Field's Minstrels 27; topheavy house; audience pleased. Charles E. Hanford 27 in Private John Allen; performance satisfactory; good house.

DECATUR.—ECHOLS'S OPERA HOUSE (F. P. Littlejohn, manager): Al. G. Field's Minstrels to large house Oct. 27; performance good. Ten Nights in a Barroom 2.

GADSDEN.—KYLE'S OPERA HOUSE (Dan C. Turrentine, manager): Field's Minstrels Oct. 26; house packed; Faust Family excellent.

HUNTSVILLE. OPERA HOUSE (Acklin Raglin manager): Field's Minstrels Oct. 29; full house; audience pleased.

LOCUST SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Dark.

ARKANSAS.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Frederick Warde Oct. 22 in The Duke's Jester; large and pleased audience. In Old Kentucky 23; excellent business. The Belle of New York 24; good performance; well filled house. The Star Boarder 29.—ITEMS: Alice Daley, of The Belle of New York, was severely injured by falling down the stairs of the Tilles Theatre 24. She is being cared for at the sanitarium in this city.—The De Kreko Brothers' Mexican and Oriental co. closed their season 29 and will rest for three months at Hot Springs, Ark.

HORRILTON.—OPERA HOUSE (W. T. Hawkins, manager): Scott's Minstrels Oct. 17; good house; audience pleased. Newton-Kress co. 1-3. Travers-Vale 9.

CALIFORNIA.

FRESNO. BARTON OPERA HOUSE (R. C. Barton, manager): Dailey's Comedians Oct. 21-30 opened to good houses. West's Minstrels 29. Brown's in Town 2. Whitney and Knowles' One Vadis 3. Lee, hypnotist 4-12. Whose Baby are You 13. Stuart Robson 14. Beach and Bowers' Minstrels 19. Leon Herrmann 22. Royal Marine Band 24. Boston Lyric Opera co. 26. Richards and Pringle's Minstrels 29.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): West's Minstrels to S. R. O. Oct. 20; excellent performance. The Man from Mexico pleased a good house 24. King of the Opium Ring 25; fair house and co. West's Minstrels 28. Brown's in Town 30.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, mgr.): Frank Cooley co. Oct. 15-20 in The Butterflies, Uncle Bob, The Story of Inez, Sapho, Love and Money, Borrowed till Midnight, and Ten Nights in a Barroom; good houses; audiences pleased.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Leon Herrmann Oct. 22 was well received; business large. An enjoyable feature was the musical act of the Five Nosses. Stuart Robson in Oliver Goldsmith 23 drew largest house of season; co. and play made favorable impression. At the White Horse Tavern 31. A Texas Steer 3. Frank Daniels 6. Neill co. 10.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Stuart Robson Oct. 22 in Oliver Goldsmith; large and pleased audience. Leon Herrmann 23; full house. The Man of Mystery 25; good business.

OURAY.—WEIGHT'S OPERA HOUSE (Dave Frakes, manager): Leon Herrmann Oct. 26; large audience. Wicked London 17.

GREELEY.—OPERA HOUSE (G. A. Benton, manager): Thomas McClary lectured Oct. 25 to fair business. At the White Horse Tavern 1.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): William Gillette in Sherlock Holmes Oct. 25-27. George W. Wilson and a good co. 29-3 presented A Social Outlaw, Harbor Lights, The Woman Hater, The Romany Rye, Michael Strogoff, Rosedale, The Brand of Cain, Kit the Arkansas Traveler, and The Luck of a Factory Girl to fair business; attendance being affected by politics; all the plays were well acted and well staged. Our New Minister 5-7. Naughty Anthony and Madame Butterfly 8, 9. Nell Burgess 9, 10. Francis Wilson 14, 15. Woman and Wine 16, 17. Ellie Akerstrom 20. Theodora 21.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Little Egypt Burlesquers 25. Fads and Follies 25-27; first-class burlesque and vaudeville bill; good business; James Leonard, who heads the ollio, is an old Hartford boy, and on the opening night was presented with a handsome cane and umbrella by friends. Harry Glazier in The Three Musketeers 29-31 acted well and had good support; attendance good. Reilly and Wood's co. 1-4. Gay Morning Glories 5-7. Al Reeves' co. 8-10. The African King 12-14.—ITEM: A small riot occurred at the Hartford at the Saturday night performance of Fads and Follies, in which boisterous students celebrating a football victory and the officer and ushers got generally mixed up, and the football victory ended in a waterloo. The chief disturber had a patrol ride.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (C. B. Bunnell, manager): Naughty Anthony and Madame Butterfly 2, 3. Theodora 5, 6. New Haven Symphony Concert co. 7. Burton Holmes 19.—NEW GRAND OPERA HOUSE (C. B. Bunnell, lessee; W. H. Van Buren, manager): Galveston benefit 28 to crowded house. Thomas E. Shea and excellent co. played to good business 29-31; Mr. Shea appeared in The Voice of Nature, a thrilling drama well portrayed, and Dr. Jekyll and Mr. Hyde, in which he acted the dual role strongly. Williams and Walker 1-3. Reaping the Whirlwind 5-7. Under the Red Robe 8-10.—ITEM: The New Haven Symphony Concerts, under baton of Professor H. W. Parker, promise to be unusually interesting this season. They are given under patronage of Yale, and have large subscription list. Shannah Cummings is the soloist for first concert.

JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (C. B. Bunnell, lessee; Walter L. Rowland, manager): Our New Minister Oct. 22, 24, to excellent business to capable co. Fedora 29; fair cast and mediocre business. Under the Red Robe 5. Theodora 7. Naughty Anthony and Madame Butterfly 9. The Brownies in Cleveland 10. Katherine Rober 12-17.—SMITH'S THEATRE (Edward C. Smith, manager): A Ride for Life several years realistic 25-27. Reilly and Wood's Vaudevillians 29-31; fine bill and packed houses. A Country Girl's Town Hollow 1-3. The Katzenjammer Kids 5-7. Three Musketeers 8-10.

W. P. HOPKINS.

WATERBURY. POLI'S THEATRE (Jean Jacques, manager): [illegible] was presented before a fair [illegible] New Minister (return) 29; [illegible] Walker 31. Under the [illegible] and Madame Butterfly 2. [illegible] HOUSE (Jean Jacques, manager): Three Musketeers 26, 27, interesting [illegible] large audiences. Caught in the Web 29-31. [illegible] Chinatown 1-3. Peck's Bad Boy 5-7.

NORWICH. BROADWAY [illegible] Jackson, manager): Phelan S[illegible] week Oct. 29 to a crowded house in [illegible] Randolph Mystery, to be followed by Lost Among the Clouds, Lights of St. Paul's, The Fatal Card, Lady Audley's Secret, Corn the Creole, Held by the Enemy, and A Southern Romance. The co., led by Ella Cameron, is good. Under the Red Robe 6. Our New Minister (return) 8. International Operatic co. 9.

NEW BRITAIN. PEISSWIN LYCEUM (Gilbert and Lynch, managers): The Chimes of Normandy to good co. Oct. 26, 27; fair patronage. Naughty Anthony and Madame Butterfly 29; medium business; co. good. Under the Red Robe 31. Elmer Stock co. 5-10. The Country Boy 12. The Heart of Chicago 16. The Bowery After Dark 17.

WILLIMANTIC.—LOOMER OPERA HOUSE [illegible] was presented before a fair [illegible] New Minister (return) 29; [illegible] Walker 31. Under the [illegible] and Madame Butterfly 2. [illegible] HOUSE (Jean Jacques, manager): Three Musketeers 26, 27, interesting [illegible] large audiences. Caught in the Web 29-31. [illegible] Chinatown 1-3. Peck's Bad Boy 5-7.

NORWICH. BROADWAY [illegible] Jackson, manager): Phelan S[illegible] week Oct. 29 to a crowded house in [illegible] Randolph Mystery, to be followed by Lost Among the Clouds, Lights of St. Paul's, The Fatal Card, Lady Audley's Secret, Corn the Creole, Held by the Enemy, and A Southern Romance. The co., led by Ella Cameron, is good. Under the Red Robe 6. Our New Minister (return) 8. International Operatic co. 9.

NEW BRITAIN. PEISSWIN LYCEUM (Gilbert and Lynch, managers): The Chimes of Normandy to good co. Oct. 26, 27; fair patronage. Naughty Anthony and Madame Butterfly 29; medium business; co. good. Under the Red Robe 31. Elmer Stock co. 5-10. The Country Boy 12. The Heart of Chicago 16. The Bowery After Dark 17.

(John H. Gray, manager): Our New Minister Oct. 30 pleased a small house. The Three Musketeers 3 [illegible] people on account of other attractions; co. pleasing. Chris Sam in China 6. Under the Red Robe 7. Daniel Sully 10.—ITEM: E. W. Varney joined The Three Musketeers here.

MIDDLETOWN. THE MIDDLESEX (Henry Engel, manager): Fedora Oct. 30; fair and pleased audience. Daniel Sully 9. International Operatic co. 12. Ellie Akerstrom 15. Other People's Money 17.

NEW LONDON. LYCEUM THEATRE (Ira W. Jackson, manager): Phelan Stock co. closed satisfactory week Oct. 27. Our New Minister (return) 31; large and appreciative audience.

WATERBURY. OPERA HOUSE (Ira W. Jackson, manager): Harvey and Dunn co. Oct. 29-3; opened to fair business.

BRISTOL. OPERA HOUSE (W. B. Michael, manager): The World Against Her 1; good business. Slaves of Opium 8. Peck's Bad Boy 9.

TORRINGTON. UNION THEATRE (Volkman Brothers, managers): Our New Minister was well received Oct. 25; fair house.

NEW MILFORD. OPERA HOUSE (I. R. Johnson, manager): The Doctor's Warm Reception Oct. 13. Slide Tracked 28.

MERIDEN. OPERA HOUSE (A. Delavan, manager): The Three Musketeers 1. Phelan Stock co. 5-10.

DELAWARE.

WILMINGTON. ARMORY HALL (W. E. Lank, manager): Down on the Farm Oct. 27; S. R. O.; performance satisfactory. Yost's Repertoire co. 2.

FLORIDA.

JACKSONVILLE. PARK OPERA HOUSE (J. D. Burbridge, manager): Large audiences greeted The Christian Oct. 27; performances excellent. Braunig Dramatic co. 29.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Braunig Dramatic co. Oct. 22-24 large business; good performances. Rusco and Holland's Minstrels 3. Klimt-Hearn co. 5-10.

GEORGIA.

SAVANNAH. THEATRE (Fred C. Weis, manager): The Prisoner of Zenda to large and delighted audience Oct. 27. The Christian 29, 30; good business; performance excellent. Lulu Porter received an ovation, this being her home. Lionel Adams, Julia Stuart, and Arthur Maitland were excellent. Braunig Dramatic co. 5-9. Innes' Band 10. Louis James and Kathryn Kidder 12. Mathews and Bulger 13. Rusco and Holland's Minstrels 16. Rupert of Hentzau 17.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Olympia Opera co. Oct. 29-31, presenting The Mascott, Said Pasha, Fra Diavolo, and The Circus Clown; good performances. Too Rich to Marry 1. The Christian 3. Innes' Band 6. Morrison's Faust 13.—ITEM: This theatre has undergone a complete renovation; steam heat has been added and the seating capacity increased.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Private John Allen Oct. 25; small house; good performance. Rusco and Holland's Minstrels 25; good business. The Christian 26 pleased a large audience. The Prisoner of Zenda 30. Self and Lady 31. Innes' Band 8. Mathews and Bulger 12. Morrison's Faust 14. Murray and Mack 22. Town Topics 23.

BRUNSWICK. GRAND OPERA HOUSE (F. D. Wolfe, manager): Perrault-Beldoni co. in A Woman's Love, A Western Romance, Sapho, Rip Van Winkle, A Man of Honor, A Georgia Cracker, and A Prince in Rags Oct. 22-27; good business; creditable performances.

ALBANY. GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Woodward-Warren co. Oct. 22-28, presenting A Gold Mine, Lost in London, and Kathleen Mavourneen; large houses; satisfactory performances.

GRIFFIN. OLYMPIC THEATRE (J. W. Gresham, manager): Olympia Opera co. Oct. 26, 27, in La Mascotte, Fra Diavolo, and Olivette; fair audiences; performances good.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Centerno's Band Oct. 29, 30. The Prisoner of Zenda 2.

WAYCROSS. JOHNSON'S OPERA HOUSE (T. E. Trent, manager): Dark.

BAINBRIDGE. OPERA HOUSE (J. F. Subers, manager): Dark.

IDAHO.

BOISE CITY. COLUMBIA THEATRE (James A. Pinney, manager): A Young Wife Oct. 22; good house; excellent co. Griffith, hypnotist, 25-28; good audiences. Ole Olsen 31. T. Kelly's Kids 2. A Wise Guy 3.

WALLACE. MASONIC TEMPLE (M. J. Flohr, resident manager): Eddie Foy in A Night in Town Oct. 24; unsatisfactory performance; fair house. Gran Opera co. 26, 27.

POCATELLO. PAVILION (H. B. Kinport, manager): Ole Olson Oct. 29.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Poor Relation Oct. 24; fair house; performance good. The Burgomaster 25 somewhat of a disappointment. The co. is not as large as that seen in Chicago, and the chorus work might have been improved. Under the Dome had big house 26; performance fair. Because She Loved Him So 29. William Collier 30 in On the Quiet drew fair house; excellent performance. Brigham Royce, of the co., is a Peorian.—AUDITORIUM THEATRE (W. F. Munger, manager): A Merry Chase 4.

ALTON. TEMPLE THEATRE (W. M. Sauvage, manager): The Dairy Farm Oct. 25; good performance; large house. A Poor Relation 27; well filled house. Frank Keenan made hit of season as Noah Vale, Our Vadis 27 pleased S. R. O. We Uns of Tennessee 1. Ward and Vokes 4. Robert B. Mantell 10. A Wise Woman 12. Field's Minstrels 18. Over the Fence 23. A Run on the Bank 29. Sis Hopkins (return) 30.

JOLIET. THEATRE (William H. Hubshier, manager): Holden Comedy co. Oct. 22-27 in Wicked London, The Engineer, The Diamond Breaker, Our Vadis, The Cruelty, Sapho, and Over the Sea; big business; performances satisfactory. Superba 1, 2. The Night Before Christmas 3. The Eleventh Hour 6. Way Down East 7. A Brass Monkey 10. Shore Acres 14.

GALESBURG. AUDITORIUM (Punch Robertson, manager): Railroad Jack Oct. 29; small house; fair performance. The Night Before Christmas 30 pleased a fair house. Because She Loved Him So 31. The Tide of Life 7. Blue Jeans 10. Way Down East 17. A Brass Monkey 19. Sherlock Holmes 21. The Dairy Farm 23. Sis Hopkins 26. The Watch on the Rhine 28. Nashville Students 30.

SPRINGFIELD. CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Ferris' Comedians closed a successful week Oct. 29, having presented The Plunger, Just Before Dawn, The Strowaway, The Favorite Son, Mr. John, The Fatal Card, Falsely Accused, and The Missouri Girl. Receipts for week, $2,270.60, breaking record.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Kilfoil Stock co. Oct. 22-27, with Winifred Gray, of this city, in the leading role, presented In Old Virginia, Michael Strogoff, Prisoner 26, Our Step Husband, The Mortgaged Slave, and Life in Greater New York to fair business. The Missouri Girl 2. Humpty Dumpty 7. Miss Hobbs 8.

QUINCY. EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Burgomaster Oct. 27; large house; good performance. Courting at Green's 28; fair business; good performance. On the Stroke of Twelve 27; good attendance; audience pleased. Because She Loved Him So 3.

ROCKFORD. McCLURE'S OPERA HOUSE (F. A. Cahow, manager): A Bunch of Keys Oct. 24; good attendance; good performance. Because She Loved Him So 27. The Night Before Christmas 31. Courting at Green's 2. Miss Hobbs 3. Humpty Dumpty 8. Blue Jeans 9.

BLOOMINGTON. GRAND OPERA HOUSE (J. T. Henderson, manager): Joseph Jefferson in Rip Van Winkle Oct. 29; full house; a great treat. William Collier 31. The Night Before Christmas 7. A Brass Monkey 7. Way Down East 8. The Belle of New York 9.

DEXTER. POWERS' GRAND OPERA HOUSE (J. F. Glenn, manager): Sporting Life Oct. 27; good house; co. not as good as last season. William Collier 29 in On the Quiet; good house pleased. A Brass Monkey 5. McFadden's Row of Flats 6. Courting at Green's 8.

JACKSONVILLE. GRAND OPERA HOUSE (C. M. Luttrell, manager): Frank Keenan met with an enthusiastic reception in A Poor Relation Oct. 26; business light. Courting at Green's 29 drew fairly and pleased.

WATSEKA. THEATRE (Charles Hogan, manager): Kingsley Russell co. Oct. 15-20 in A Chicago Boy, What Happened to Smith, Twixt Love and Duty, The Blue Canyon, and Brother Against Brother pleased good business.

SOUTH CHICAGO. NEW CALUMET THEATRE (John Comer, manager): A Run on the Bank Oct. 28; co. and performance fair; business good. 'Way Down East 4. The Eleventh Hour 11. Midnight in Chinatown 13.

CAIRO. OPERA HOUSE (Bennett and Williamson, managers): The Prince of the World Oct. 27; good business and performance. Ferris' Comedians 29-3 opened to S. R. O. Ward and Vokes 5. The Belle of Manila 8. Robert Downing 10.

FREEPORT. GRAND OPERA HOUSE (A. C. Knorr, manager): At Piney Ridge to large audience Oct. 30; fine performance. The Missouri Girl 3. Miss Hobbs 7. Sapho 8. A Brass Monkey 14. Walker Whiteside 19.

BELLEVILLE.—ANHEUSER BUSCH OPERA HOUSE (E. J. Stamms, manager): German Stock co. in Fedora Oct. 24; good house; excellent performance. German Stock co. 31.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Frank Keenan in A Poor Relation Oct. 25 pleased good business. Under the Dome 27; light business; audience pleased.

LA SALLE.—ZIMMERMANN OPERA HOUSE (C. Zimmermann, manager): The Night Before Christmas Oct. 26; S. R. O.; good performance. The Missouri Girl 31. Blue Jeans 4.

OTTAWA. SHERWOOD OPERA HOUSE (J. R. Farrell, manager): The Night Before Christmas Oct. 27 pleased a fair audience. The Missouri Girl 30; medium business; audience pleased. Miss Hobbs 2.

CHAMPAIGN. WALKER OPERA HOUSE (C. P. Hamilton, manager): James Whitcomb Riley to large house Oct. 22. William Collier in On the Quiet pleased a good house 27.

SHERIDAN. OPERA HOUSE (E. D. Patrick, manager): White's Faust Oct. 27; good house; fine performance. The Missouri Girl 29. Knobs o' Tennessee 14. A Jolly Affair 23.

PITTSFIELD.—K. P. OPERA HOUSE (F. L. Shriver, manager): Busby Brothers' Ten Nights in a Barroom Oct. 18; good business and performance. Van Dyke and Eaton co. 12-17.

DANVILLE. WAGNER OPERA HOUSE (R. H. Taylor, manager): Railroad Jack Oct. 23; fair business. A Bunch of Keys 27; S. R. O. well pleased.

CANTON.—BENNICK OPERA HOUSE (J. R. Arthurs, manager): Black Americans Oct. 23; poor performance; light attendance. A Merry Chase 5.

LITCHFIELD. SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Van Dyke and Eaton co. Oct. 29-3 opened to S. R. O. Kellar 19.

SAVANNA.—EAGLE OPERA HOUSE (E. Pulford, manager): Nashville Students to fair house in one day's billing Oct. 30.

STREATOR. PLUME OPERA HOUSE (J. F. Williams, manager): Because She Loved Him So Oct. 26. A Brass Monkey 8. Shore Acres 13.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Kline's cinematograph Oct. 24-27; good business. A Merry Chase 2.

PANA.—NEW GRAND (Lon Robey, manager): Under the Dome Oct. 25; S. R. O. Our Vadis 1.

MURPHYSBORO. OPERA HOUSE (J. J. Friedman, manager): The Belle of Manila cancelled.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Somers, manager): A Brass Monkey Oct. 24 pleased a good house. Mayme Taylor met with much favor, and William Keller Mack as Jonah furnished plenty of amusement. Blue Jeans 27; good business; co. satisfactory. Superba 29, 30; crowded houses. Robert Rosaire, Lizzie N. Wilson, the Tiller Troupe, and Galetti's trained apes were among the best features. Miss Hobbs 1. Way Down East 5.—AUDITORIUM (Harry G. Somers, manager): Sporting Life 26; full house; while not quite up to last season's big production, the performance was satisfactory. Lorimer Johnstone, Albert C. Henderson, Herbert Brenon, Kathryne Browne, and Aida Blair deserve special mention. N. C. Goodwin and Maxine Elliott 2.—ITEM: One of Galetti's apes created excitement at the Oliver 29 by attacking his keeper while being brought down in the elevator from the dressing room. Grasping the man around the waist the ape threw him to the floor. Although badly incensed, he succeeded in throwing him off and rolled out of the elevator at the second landing. The apes, finding themselves without a keeper, reversed the machinery and the elevator shot up to the roof with a crash. They were finally dislodged, but were ugly all the evening.

WARSAW. THE GRAND (E. L. Kinneman, manager): A Homespun Heart to packed house Oct. 26. The play is a decided success. The characters are well taken, that of Andy Markoe, a half wit, by Ralphh Wood being particularly strong. Zack Evans and Lillian Harris also were pleasing and graceful. A Brass Monkey 27 to capacity. William Kellar Mack and Mazie Trumbull divided honors. Mayme Taylor as Birdie was good. Little Irene Myers co. 5-10. The Prince of the World 12. Kidnapped in New York 13. What Happened to Jones 15. At Piney Ridge 17.—ITEM: W. E. Finley, who has been rather prominent in local amateur work, will put on several benefits this season. He will be assisted by his brother, Robert A. Finley, of St. Louis.

RICHMOND. THE GENNETT (Murray and Swisher, managers): Because She Loved Him So Oct. 24. Primrose and Dockstader's Minstrels 26; large business; excellent performance. A Brass Monkey 29; good business. The Little Minister 30. Modjeska 8. A Poor Relation 9. The Belle of New York 14.—THE PHILLIPS (Murray and Swisher, manager): The Angel of the Alley 25; fair business. Standard Stock co. 12-17.

EVANSVILLE. GRAND (T. J. Groves, manager): Holden Comedy co. opened for a week Oct. 29 presenting Nobody's Claim to capacity performance good. In Old Kentucky 30.—PEOPLE'S (T. J. Groves, manager): Hill's Cyclorama drew good houses 22-27. The Bowery After Dark 29 to S. R. O. Davy Crockett 31. Anna Eva Fay 12-17.—ITEM: Lillian Sterling joined Hill's Cyclorama here as soprano.

ALEXANDRIA. OPERA HOUSE (Otto and Manlove, managers): A Merry Chase Oct. 29; large and pleased audience. Standard Stock co. 29-27 in A Young Hero, Mac's Sacrifice, McNulty's Visit, After Twenty Years, The Dark Side of a Great City, A Woman's Peril, and A Hot Time in the Old Town; large houses; co. good. Why Smith Left Home 3. Mack-Fenton co. 5-7. Kidnapped in New York 10.

MADISON. GRAND OPERA HOUSE (Graham and Sheik, managers): Keystone Dramatic co. Oct. 29-3 opened in repertoire to crowded houses. Repertoire: Under Sealed Orders, Sappho, In Sight of St. Paul's, A Soldier of the Empire, The Mystery of Woodhaven, Escaped from the Law, and Camille; co. well balanced.

BRAZIL. TODD THEATRE (Charles W. Todd manager): Davidson Stock co. 22-27 played Darkest Russia, She Couldn't Marry Three, The Three Twins, East Lynne, A Bachelor's Housekeeper, and Dangers of a Great City; co. above average; business good. Mack-Fenton co. Nov. 1-3. Tilton's Comedians 12-17. Slide Tracked 19. A Breezy Time 27.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): A Homespun Heart Oct. 27; fair house; good performance. Little Irene Myers co. 29-3 in The White Rat, The Two Orphans, The Strowaway, Ten Nights in a Barroom, The Ensign, and The Maid of the Mill. Mack-Fenton co. 8-10. Courting at Green's 16. Davy Crockett 17.

HARTFORD CITY. VAN CLEVE THEATRE (W. L. Van Cleve, manager): The Flaming Arrow Oct. 29; S. R. O.; good performance. Barbour Theatre co. 5-10. What Happened to Jones 13. Chicago Opera co. 15. Maning-Yale Vaudeville co. 16, 17. The Eleventh Hour 29. A Poor Relation 24. A Wise Woman 27. 81 Plunkard 30.

TIPTON. KLEVLA THEATRE (Foster and Ramsay, managers): Standard Stock co. Oct. 29-3 opened to S. R. O. in A Young Hero; performance good, other plays: Mag's Sacrifice, McNulty's Visit, After Twenty Years, and A Hot Time in the Old Town. Leopold, Weston and Byrnes Vaudeville co. 9.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): Sporting Life Oct. 25; fair house; pleasing performance. We Uns of Tennessee 30. A Brass Monkey 1. The Bowery After Dark 6. Manning and Yale co. 10. A Watch on the Rhine 13. Humpty Dumpty 21.

TERRE HAUTE. GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The Dairy Farm Oct. 26; good performance and house. Because She Loved Him So 27. A Day at Manhattan 26, 27; fair business. We Uns of Tennessee 31.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Chicago Opera co. Oct. 25; good performance; crowded house. A Merry Chase 29 pleased a good audience. Blue Jeans 1. Lester Opera co. 10. The Convict's Daughter 21.

BOONVILLE.—ELLIS OPERA HOUSE (J. H. Ellis, manager): Alden Benedict's Our Vadis Oct. 22, fair house; audience pleased. Little Lever Sisters 24-26 pleased fair houses. A Breezy Time 7 cancelled. W. H. Hartigan 17. Chattanooga 26.

ROCHESTER. ACADEMY OF MUSIC (David son Brothers, managers): Barbour Theatre co. Oct. 29-3 in The Cold Kiss, Driven from Home, and A Night of first part of week; fair houses, performances good.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (Bert Depree, manager): A Poor Relation 5. Chicago Opera co. 13. Earl Dotz co. 15-17. The Colonel and I 19. Mack-Fenton co. 22-24.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Convict's Daughter Oct. 27; good house and pleased audience. Kidnapped in New York 9. The Colonel and I 15. Slide Tracked 20.

GOSHEN. IRVIN OPERA HOUSE (F. T. Irvin, manager): ITEM: F. W. Swartz has consolidated his A Terrible Kid co. with T. Carson Clark's co. and will open at De Kalb, Ill., 7.

DECATUR. BOSSE'S OPERA HOUSE (J. W. Bosse, manager): The Flaming Arrow Oct. 29; excellent performance; light house. Chicago Opera co. 30. Slide Tracked 14. The Eleventh Hour 19. Davy Crockett 21.

MACON. McGREGOR OPERA HOUSE (W. H. Leavitt, manager): A Day at Manhattan Oct. 29; fair business. On the Suwanee River 16. A Poor Relation 19. Cowslip Farm 23.

CRAWFORDSVILLE. BUCKLIN OPERA HOUSE (O. Carpenter, manager): A Brass Monkey Oct. 25; good performance; business good. Blue Jeans 29 pleased a good audience.

BLOOMFIELD. PEOPLE'S THEATRE (W. M. Moss, manager): A Day at Manhattan Oct. 29 with one day's billing; fair performance; light business. Clark and Duty co. cancelled 1-3. Old Arkansaw 28.

MICHIGAN CITY. ARMORY OPERA HOUSE (E. F. Balbey, manager): A Run on the Bank co. to large house Oct. 27; audience pleased. Blue Jeans 2.

PORTLAND. AUDITORIUM (Andrews and Littell, managers): Leopold, Weston and Byrne's Vaudeville co. 6.

BOURBON. OPERA HOUSE (Theodore F. Gembler, manager): A Day at Manhattan 1. A Breezy Time 10. A Wise Woman 19.

LAFAYETTE. GRAND OPERA HOUSE (Max Born, manager): The Little Minister Oct. 31. The Belle of New York 12.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): A Homespun Heart Oct. 23; good business; pleased audience.

SPENCERSBURG. SPENCER OPERA HOUSE (A. M. Boyer, manager): A Brass Monkey Oct. 26; good house. Slide Tracked 12.

COLUMBUS. CRUMP'S THEATRE (E. F. Gottschalk, manager): A Poor Relation 6. Hello, Bill 13. On the Suwanee River 20. A Wise Woman 27.

AUBURN. HENEY'S OPERA HOUSE (J. C. Heney, manager): Vaudeville 6. Slide Tracked 13. The Eleventh Hour 17.

NORTH JUDSON. WILDS'S OPERA HOUSE (Ernest Wild, manager): A Poor Relation 7.

INDIAN TERRITORY.

MUSKOGEE. OPERA HOUSE (Aaronson and Morgan, managers): Curran Milton co. in Passion's Slave, Queena, The Widow and the Fool, A Kansas Cyclone, Lady Audley's Secret, and O'Moore's Courtship to fair business Oct. 22-27.

IOWA.

DUBUQUE. GRAND OPERA HOUSE (William T. Ewell, manager): Richard Golden presented Old Jed Prouty to an interested audience Oct. 23. A Runaway Girl proved disappointing to a good house 28. The Royal Box 15. Chas. Clement 17. Sis Hopkins 20. The Princess Chic 21. Walker Whiteside 22. The Little Minister 24. At the White Horse Tavern 26.—ITEMS: A Child of Fortune, Sapho, Across the Pacific and the Aimee co. canceled.—Fred Tetzman, who fell from the flies to the stage about three weeks ago, still has his leg in a plaster cast. His leg was broken above the knee and two bones in his hand also were broken.—The Cornet Band gave a concert at the Sangerbund Auditorium 28.

DES MOINES. FOSTER'S OPERA HOUSE (William Foster, manager): The Burgomaster Oct. 30-31. Clement Stockwell co. 1.—GRAND OPERA HOUSE (William Foster, manager): At Piney Ridge to S. R. O. 22-27; co. capable. A Night Before Christmas 24-25; large business, excellent performances. A Bunch of Keys 29-31.—MINER'S THEATRE (C. F. and F. L. Elyler, managers): Will reopen 29 with The People's Stock co. in Faust.—ITEM: The Auditorium is being decorated and refurnished by Manager W. P. Chase, who will reopen it as a vaudeville theatre about 12.

SIOUX CITY. GRAND OPERA HOUSE (A. R. Beall, manager): Frank Daniels in The Ameer to S. R. O. Oct. 17. In spite of severe throat trouble Mr. Daniels responded to numerous encores. A Day and a Night 20; big house; good performance. A Runaway Girl 22 packed the house and was well received. Chase-Lister co. 22-26; good business. A Midnight Bell 27; good houses; co. fair. Laurant, macician, 29 pleased a fair house. The Belle of New York 1. Hans Hanson 3. Frank F. Long co. 5-7. At the White Horse Tavern 8. McSurley's Twins 10.

BURLINGTON. GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): On the Stroke of Twelve Oct. 25; fair business; a strong melodrama effectively produced. Lillian Buckingham, formerly of Burlington, was cast for the role of the adventuress and gave a creditable impersonation. The Burgomaster 27 drew a crowded house and gave great delight. Harry Davenport in the title role made the hit of the evening. Because She Loved Him so 1. Robert B. Mantell 6. The Tide of Life 8. Clay Clement 10.

DAVENPORT. BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): A Runaway Girl Oct. 24 drew a full house and pleased. Celeste Wynn deserves special mention. Arthur Dunn was clever as Flipper. At Piney Ridge 26; well balanced co.; good house. A Bunch of Keys 28 merited the good patronage it received. Because She Loved Him So 30. Robert B. Mantell 3. The Belle of New York 6. Blue Jeans 7.—GRAND OPERA HOUSE (Fred Knehl, manager): Willard Dramatic co. opened for a week Oct. 29.

CEDAR RAPIDS. GREENE'S OPERA HOUSE (John E. Henderson, manager): On the Stroke of Twelve Oct. 24 pleased a topheavy audience. The Burgomaster 29; packed house; excellent performance. Robert B. Mantell 1. Under the Dome 2. The Belle of New York 3.—ITEM: Miss Edith Fassett, a former resident of this city, who has a leading part in On the Stroke of Twelve, was entertained 24 by Mrs. L. E. Jenkins.

SOUX FALLS. METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Walker Whiteside in Heart and Sword pleased fair-sized audience Oct. 24. Helen Wilson is especially worthy of mention. Under the Dome 6. Frederick E. Hopkins 12. The Waifs of New York 22.—ITEMS: Charles Daniels has rehired Buffalo Bill. Ben Kendrick will close with the Forepaugh-Sells show at Aberdeen, Minn. 3.

DAVENPORT. GRAND OPERA HOUSE (Weiser and Bear, managers): Robert B. Mantell Oct. 25 in A Free Lance; large audience; capital performance. Mr. Mantell as Sir Rudolph was especially fine and Marie Booth Russell as Princess Hilda won much favor. The Princess Chic 29.—STEVER'S OPERA HOUSE (George Higgins, manager): Dark.

KEOKUK. OPERA HOUSE (Chamberlain, Harrington and Co., managers): A Midnight Bell Oct. 27; fair business and all pleased. David Higgins in Courting at Green's 25 had good business and made the hit of the season. Sapho 27 canceled. Railroad Jack 31. Because She Loved Him So 2.

COUNCIL BLUFFS. DOHANY THEATRE (Stevenson and Kennedy, managers): Martin's F. T. C. Oct. 23; big business. The Great Northwest 25; fair attendance. Our Vadis 28 to capacity. Frank E. Long co. opened for a week 29 to large audience, presenting The Fatal Card.

MARSHALLTOWN. OLSON THEATRE (Ole C. Speers, manager): At Piney Ridge Oct. 24 pleased good business. My Daughter's Husband 27; large audience. Robert B. Mantell in A Free Lance 29; performance satisfactory; fair business. Finnigan's 400 2. Clay Clement 3. Railroad Jack 6.

CRESTON. PATT'S OPERA HOUSE (J.

W. Neeley and Co., managers): A Wise Woman 1. What Happened to Jones 3. Nashville Students 8.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): A Runaway Girl Oct. 25; good business; pleasing performance. At Piney Ridge 27; good house; Albert Perry and Kathryn Augus were very competent. Robert B. Mantell 2. Courting at Green's 3. The Bells of New York 5. Clay Clement 7.

ATLANTIC.—OPERA HOUSE (L. L. Tibbs, manager): Redmond Stock co. closed a week Oct. 27 to good house. Repertoire: His Brother's Keeper, A Gable Outcast, My Friend from Kokomo, The Sailor, Faschon the Cricket, Man and Master, and Jack o' Diamonds. Old Dan Tucker 2. Finnigan's 400 12. A Wise Woman 15.

ELGIN.—WISNER OPERA HOUSE (John C. Crockett, manager): Labadie's Faust Oct. 30; light house; fine performance. Aunt Jerusha 25.

LEON.—OPERA HOUSE (L. Van Werden, manager): A Wise Woman 2. Quo Vadis 6.

MISSISSIPPI VALLEY.—NEW THEATRE (William Harmon, manager): Finnigan's 400 12.

WATERLOO.—THE BERGMAN (Edward Bergman, manager): Dark.

KANSAS.

EUREKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Frank Daniels broke the record of the house Oct. 24, as more people paid to see The Ameer than it was supposed possible ever to get in the place. This was accomplished by putting seats in the aisles, doors and windows (that were closed) and over the radiators and odd corners. By the kindness of the management, Howard S. Lawrence, a popular young Topeliean of the co., sang the principal tenor role, and this being advertised in advance, was undoubtedly a big factor in drawing the crowd. It was a night of unparalleled good feeling all round, the audience heaping flowers and applause on young Lawrence till he was forced to make a speech, which he did to the great satisfaction of all, his remarks being manly, modest and well worded; then Mr. Daniels was compelled to talk before the people would let the show go on. The catchy music, pretty girls, beautiful costumes and scenery, and droll bits running throughout stamped it as the best and funniest show this great funmaker has ever brought us. Owen Westford, W. S. Cullen, William Danforth, Helen Redmond, Norma Kopp and Kate Uart were other able aiders and abettors of the star, and were warmly applauded. Old Arkansaw, 25 drew hardly a fair house, but gave a strong performance of a pleasing play, helped out by some pretty scenery. Willard Dashiell, Francis Owen, Frank Minnis, O. W. Montague, Sadie Raymond, Emma Desmond, and Minnie Hoffman were the best of a good cast. Elmer Walters gave us Where is Cobb 28; to a house about half full. The piece is funny and clean withal. Theresa Belmont Walters lends the cast and plays her part with youth, beauty and talent to back her. Mary La Ruby is an ideal "cook lady." Marie Nielsen is a soubrette to turn all heads, and Charles H. Farnham, J. H. Taylor, and Thomas H. O'Neil are good character actors. The Irish Rough Riders 27 drew only fairly. Jack Turnbull, J. B. Murphy, Harry Daly, Marie Del Vecchio, Jessie Raymond, and Mlle. Sousie were the best of the cast. Two Merry Tramps 29. A Bell Boy 1. The Ivy Leaf 2. THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Fane-Farrell co. Oct. 22-27 presented A Mother's Sin, Forgiven, The Bells of Shandon, La Belle Marie, Idaho, and The Two Orphans; good audiences. Vessie Farrell, as leading lady, was well received, and Walter Fane, Leon McReynolds, Dan Costello, Lillian Carlitte, and others gave good support. Specialties by Alfred J. Russell, Dan Costello, and Ruby Adelina. A Broken Heart 22 cancelled. Pablo Romani 29. A Black Sheep 31. The Stowaway 1. Finnigan's Ball 2. A Man of Mystery 3. Two Merry Tramps 6.——AUDITORIUM (Stewart and Burns, managers): Dark.——ITEMS: Harrison Brothers' Minstrels, under canvas 23; full tents. Leon McReynolds retired from the Fane-Farrell co., and Howard Tremaine rejoined at the close of its engagement here.

ATCHISON.—THEATRE (E. S. Brigham, manager): Grace Hayward co. did an excellent business Oct. 22-27. Repertoire: Friends, A Model Husband, Moths of Society, Taken from Life, Carmen, and A Soldier of the Empire. The Ivy Leaf 1. M. W. Martin's U. T. C. 2. A Female Drummer 6. A Midnight Bell 7. The Burgomaster 8.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Griffiths, hypnotists, Oct. 22-26; big houses. Where is Cobb 27; good house and performance. Pablo Romani 1. Finnigan's Ball 2. Ten Nights in a Bar Room 16. Murphy's Masquerade 17. Little Trixie 19.

HUTCHINSON.—SHAW THEATRE (Will S. Thompson, manager): This handsome new theatre opened Oct. 26 with A Wise Woman to largest business ever known here; audience pleased.——OPERA HOUSE (W. A. Lee, manager): Finnigan's Ball pleased good business 25.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Star Boarder Oct. 23; good house; audience pleased. A Bell Boy 27 to capacity; fair performance. Southern Stock co. 1-3. Pablo Romani 6. Old Arkansaw 8.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): A Wise Woman Oct 23; excellent performance; good business. Two Merry Tramps 30. Mahoney's Wedding Day 1. A Black Sheep 7. A Midnight Bell 12.

GALENA.—SAPP'S NEW THEATRE (Don W. Stuart, manager): Scott's Minstrels Oct. 28; S. R. O. A Bell Boy 29; poor house. Empire Vaudeville co. 31. A Wise Woman 4. Barlow Brothers' Minstrels 9. Old Arkansaw 11.

GREAT BEND. WILMER'S OPERA HOUSE (J. F. Lewis, manager): A Wise Woman Oct. 27; good business; excellent performance. A Man of Mystery 30.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): A Wise Woman Oct. 24 delighted a full house. Moser Stock co. 29-3. 81 Perkins 14. Roney Boys 20. The Two Johns 21. Two Merry Tramps 30.

FORT SCOTT. DAVIDSON THEATRE (Harry C. Ernich, manager): A Bunch of Keys 9. Old Arkansaw 10. A Black Sheep 12. A Midnight Bell 13. Zazu 15. Innes Band 22. Finnigan's 400 24.

ATCHISON.—NEW OPERA HOUSE (E. A. Ryus, manager): A Wise Woman Oct 25; good house; audience pleased. Where is Cobb 29. Two Merry Tramps 12. The Stowaway 3.

WINFIELD.—GRAND OPERA HOUSE (T. R. Sipes, manager): A Black Sheep 1. Barlow Brothers' Minstrels 3.——ITEM: Harrison Brothers' Minstrels, under canvas Oct. 24; good business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Old Arkansaw Oct. 27, good business; pleasing performance. The Ivy Leaf 3.

OTTAWA.—ROBERAUGH THEATRE (C. F. Kaiser, manager): Where is Cobb 25; pleasing performance; good business. A Bell Boy 31.

WILSON.—ELDO THEATRE (George W. M. McCoy, manager): Irish Rough Riders 7.

LYONS. RITTER OPERA HOUSE (J. C. Sutton, manager): Lyle and Vernon's players Oct. 29-31.

KENTUCKY.

ASHLAND. NEW ASHLAND THEATRE (Bryan and Martin, managers): Carroll Comedy co. 22-27, except 26, gave pleasing performances. Plays: A Southern Romance, A Runaway Wife, Only a Woman's Heart, Sharks of New York, and Lady Audley's Secret. Ward's Minstrels 28; rainheavy house; excellent performance. What Happened to Jones 31; audience delighted. A Hole in the Ground 2. Passion Play Pictures 10.——ITEM: Amy Catherway joined Carroll Comedy co. here.

PARIS.—GRAND OPERA HOUSE (J. H. Ramsey, manager): Howard-Dorset co. Oct. 29-31 pleased good business. Repertoire: The Winning Hand, Papa's Boy, Uncle's Neat, Old Glory, The Circus Girl and Ferry's Ferry. Keystone Dramatic co. 7-12. Hello, Bill 14.

HENDERSON.—OPERA HOUSE: The Prince of the World Oct. 29; performance good; his house will play a return date 2. Quo Vadis 9.——ITEM: W. S. Rising and John Knoll have been promoted managers of The Prince of the World. Hal Edd and Bertha Belle Westbrooke have retired from the co.

LANCASTER.—GRAND OPERA HOUSE (M. D. Hughes, manager): Williams Comedy co. opened for a week Oct. 29; fair house; good performance.——ITEM: The Opera House has changed management, M. D. Hughes taking the place of F. B. Finnegan.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): N. C. Goodwin and Maxine Elliott Oct. 29 in When We Were Twenty-one turned away hundreds; performance admirable.

GOVERNOR. CITY OPERA HOUSE (T. M. Thatcher, manager): Schuman Concert co. failed to fill date Oct. 24. Ward's Minstrels 5.

GREENSBURG. NEW TEMPLE THEATRE (Pedley and Burch, managers): The Prince of the World Oct. 30; fair house; play well received.

RICHMOND. WHITE RUSH OPERA HOUSE (Joe Rush, manager): Ward's Minstrels 5.

LOUISIANA.

SHREVEPORT. GRAND OPERA HOUSE (Davis H. Davis, manager): Aubrey Dramatic co. Oct. 22-27; S. R. O. Plays: We Two of Tennessee, A Prince of Russia, For the Love of a Woman, Lost in New York, The Red White, and Blue, and The Great Brook Ten Handicap co. well received. Harry Corson Clarke 24. The Man of War's Man 2. The Star Boarder 3. Mahoney's Wedding 4. Sherlock Holmes 9. Charles B. Hanford 6. Zazu 8.

LAKE CHARLES. OPERA HOUSE (Robbins and Landry, managers): Mathews and Bulger in The Night of the Fourth to large audience Oct. 27. Al. G. Field's Minstrels to capacity 28; specialties above average. Harry Corson Clarke 1.

BATON ROUGE.—ELKS' THEATRE (J. George Cazselman, manager): Will open between 10 and 15. Too Rich to Marry 24. The Christian 27. The Prisoner of Zenda 29.

GONZALES.—OPERA HOUSE (I. Sugar, manager): Pepi's Comedy co. Oct. 29-3.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Nell Burgess in The County Fair Oct. 25; pleased large house. A Hot Old Time 26, 27; fair business and performances. Daniel Frohman's Stock co. 29-31, presenting The Maneuvers of Jane, The Ambassador, and Wheels Within Wheels. Quo Vadis 1-3. The Sunshine of Paradise Alley 5, 6. Phelan Stock co. 12-17.——PORTLAND THEATRE (C. E. Round, manager): The Morgans (local) in 81 Hedges' Daughter 29; full house; co. strong. Quo Vadis 2 3. Bennett and Moulton co. 5-10.——ITEM: Mildred Rogers, of The Bostonians, spent 28 at her home here. —Leonora Jackson's concert at Kotschmar Hall 26 was greeted by a small audience. The concert was excellent.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Bennett and Moulton co. closed week Oct. 27 to fine business, having presented to pleased audiences The Lost Paradise, Shadows of a Great City, The Pride of Kerry, Wicked London, China and the Powers, Darkest Russia, A Daughter of the South, The Bosom Friend of Bowser, and The Son of Monte Cristo. Orson M. Dunn, Justin Adams, Joseph Harris, Millie Fuller and Emma Shewell deserve special mention. Whitney and Knowles' Quo Vadis 29, 30; large audiences; co. competent and settings handsome. An American Gentleman 7. A Breezy Time 13. Humpty Dumpty 15.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Gorman's Alabama Troubadours Oct. 26; performance fair; small house. Whitney and Knowles' Quo Vadis 27; excellent performance; large audience. Bennett and Moulton co. 29-3; good business. Repertoire: Darkest Russia, A Daughter of the South, The Lost Paradise, Wicked London, Shadows of a Great City, The Pride of Kerry, China and the Powers, Sapho, and A Son of Monte Cristo. An American Gentleman 6. Evangeline (local) 7. Culhane, Chase and Weston's Minstrels 8.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Evil Eye Oct. 25 pleased a large audience. Bennett and Moulton co. opened for a week 29 in Darkest Russia, followed by The Lost Paradise, A Prisoner of Algiers, and A Daughter of the South; business and performances good. The Sunshine of Paradise Alley 8. Nashville Students 13. Harcourt Comedy co. 19-24.

LEWISTON.—MUSIC HALL (Charles Harbury, manager): Whitney and Knowles' Quo Vadis Oct. 25; superb production; excellent co.; capacity business. Nell Burgess in The County Fair delighted a big house 27. The Harcourt co. opened for a week 29 to S. R. O., presenting The Prisoner of Andersonville; followed by Escaped from the Law, Master and Man, Leah the Forsaken, the Pay Train, Blow for Blow, All for His Sake, The Gypsy Queen, and Camille.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Harcourt Comedy co. Oct. 22-27 to first-class business in That Dangerous Woman, Prisoner of Andersonville, Twin Sisters, Escaped from the Sea, Sapho, Master and Man, Camille, Leah, Gipsy Queen, and Condemned to Death; good performances.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Nell Burgess in The County Fair Oct. 26; good house; excellent performance. Whitney and Knowles' Quo Vadis 31; good house; fine production. Culhane-Chase and Weston's Minstrels 16. A Breezy Time 17.

BELFAST.—OPERA HOUSE (Gray and Maxfield, managers): Zephra (local) Oct. 25-27; pleasing amateur performances. Rowe-King Stock co. 29-2 in For Liberty or Love, Quo Vadis, Leah the Forsaken, and East Lynne.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (J. Reed Dexter, manager): Little Ethel Deffryn co. Oct. 22-27; large audiences; performances good; worthy of mention are little Ethel, the Deffryn tots, Miss Adams, and Mr. Willard. Plays presented: The Little Tramp, The Octoroon, Family Affairs, Saved, Paradise Regained, and Across the Line. A Spring Chicken 2. Conroy and Mack 8-10. Hello, Bill canceled 29.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Johnny on the Spot filled to fill date Oct. 27. Lost in Egypt 2. Finnigan's 400 9. Next Door 15. Empire Stock co. 19-24. A Pack of Cards 29.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Down on the Farm Oct. 26; fair performance; S. R. O. Empire Stock co. 5-7.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (G. E. Sanderson, manager): Brooks' Marine Band Oct. 25; delightful entertainment; house crowded. The Christian 27 to a houseful; Lillian Vane as Glory Quayle and Henry Kolker as John Storm were admirable. The Heart of Chicago 29; big business; play filled with thrills; co. poor. The Ottumwas 2. Women and Wine 5 cancelled. Other People's Money 7. The Commander 15. The Span of Life 16. Secret Service 20. The County Fair 26. The Game Keeper 29.——COLUMBIA THEATRE (James A. Reagan, manager): The International Operatic co. 29; observed more than the small audience gathered; Cavalleria Rusticana and the second act of Martha were sung; the co. was small but capable; the impersonations of Madame Lorraine do not improve the entertainment; they are sandwiched in between the acts, and are uncalled for. Fedora 31 received as good patronage as it deserved; outside of Eleanor Franklin and Brinsley Shaw the co. was very weak; the work of Miss Franklin in the last two acts was artistic. Naughty Anthony and Madame Butterfly 5.——WILSON THEATRE (Thomas Hanley, manager): Robinson-De Vyne co. 29-3; fair business; performances creditable. Plays: Eccles' Girls, East Lynne, The Postmaster, Down East, The Blue and the Gray, and A June Day.——ITEMS: The Galbraith co., that stranded here, netted about $50 by its benefit performance, and went to New York.—Several local singers took part in a concert given by Olive McIntyre 2.

LYNN. THEATRE (Dodge and Harrison, managers): Madame Butterfly and Naughty Anthony Oct. 25; large audience; performance good. Under the Red Robe 26, 27. Corse Payton's Stock co. 29-3 opened to crowded houses; co. well balanced. Specialties by the Elrod Brothers, Sisters Carbonnie, Richard Crollius, and Albert Martin. Repertoire: Woman Against Woman, Taken from Life, Young Mrs. Winthrop, Her Lord and Master, On the Rappahannock, A Desperate Game, A Noble Woman, Only a Farmer's Daughter, Taken from Life and Eagle's Nest. Prince Pro Tem 2. A Hot Old Time 8. The Girl from Maxim's 9. Secret Service 10.——WATSON'S OPERA HOUSE (George A. Clarke, resident manager): An American Gentleman 25-27, with William Bonnell and Rose Stahl in leads, proved a strong attraction. Merry Maidens 29-31; pleasing burlettas and strong olio. Idle Grass Widows 1-3. Gay Masqueraders 5-7.

FITCHBURG.—ACADEMY OF MUSIC (Jones and Reniger, managers): The Christian, by a strong co., Oct. 19; good business. J. Henry Kolker, Lilli Vane, and Georgia Dickson scored hits. Under the Red Robe 22. Quo Vadis 24; great performance, deserving of better business. A good house greeted Daniel Sully in The Parish Priest 27; co. and play strong. Morrison Comedy co. opened for a week to a crowded house 29 in A Princess of Patches; business continued fair with Elm Grove, We Two of Tennessee, One Night in June, Corn Hollow, Lost in New York, and The Diamond Bracelet Robbery. Rusco and Holland's Minstrels 7. Vaudeville 6. A Hot Old Time 8. Prince Pro Tem 10. The Flints hypnotism 17. Secret Service 19. Culhane, Chase and Weston's Minstrels 29.——ITEM: Edith Huntington, of this city, opened with Prince Pro Tem at Lynn 27.

LOWELL.—OPERA HOUSE (Fay Brothers and Huford, managers): Frankie Carpenter co. closed a successful week Oct. 27. An American Gentleman to 20; creditable performance; large houses. Rose Stahl is quite a favorite here, as she was at one time leading woman of the Savoy Theatre Stock co. The Evil Eye 31, good house and performance. The Maneuvers of Jane 1. Nashville Students 2,3. Cook-Church co. 5-10.——MUSIC HALL (W. H. Emery, manager): Little Egypt Burlesquers 29-31; large houses. The Heart of Chicago 1-3. Anderson Theatre co. 5-10.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Daniel Sully in The Parish Priest, in opposition to a campaign parade, drew a good house Oct. 26; delightful performance. Alma Chester co. began a week 29, opening with a fine performance of Hoodman Blind to a packed house. Other plays: The Tolmond Brooker, The O'Mallys of Ballycroppy, Beacon Lights, Lady of Lyons, A Romance of Chinatown, Heroine of the Cross of Gold, East Lynne, Her Husband's Sin, and Uncle Lod Fauntleroy. Pleasing specialties by the Ladella Uncle Boy, Fred Woodbury, Miller and Garland, and W. J. Kennedy. Corse Payton's Comedy co. 5-10.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): Hearts of Oak was presented by a good co. to fair house Oct. 26. Madame Butterfly and Naughty Anthony pleased a large audience 27. Valerie Bergere did fine work as Butterfly and shared the honors with Charles Evans in the farce. Sawtelle Dramatic co. opened for a week to good house in The Virginian Case 29. Waite's Comedy co. 5-10. Anthony Mack 11. Peck's Bad Boy 14. Our New Minister 15. A Hot Old Time 16. Daniel Sully 17.

SPRINGFIELD. GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): William Gillette in Sherlock Holmes Oct. 29, 30. Naughty Anthony and Madame Butterfly drew a good house 1, and Charles E. Evans, Valerie Bergere, and a capable co. kept things interested. The plays had special local interest from the appearance in them of Helena Philips, of our leading suburb, Chicopee. The Maneuvers of Jane 3. The County Fair 6. Francis Wilson 13. Other People's Money 14. The Evil Eye 15.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Daniel Sully in The Parish Priest delighted a crowded house Oct. 25. The Sunshine of Paradise Alley 26 pleased a fair house. Hearts of Oak to large audience 29. The Span of Life 31 pleased a topheavy house. The County Fair 2. Quo Vadis 7. Secret Service 9. Harcourt Comedy co. 12-17 Morrison Comedy co. 19-24. Culhane, Chase and Weston's Minstrels 26. Nashville Students 29.

WORCESTER.—THEATRE (Charles C. Collins, resident manager): Nashville Students Oct. 29; small house. The County Fair 7.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The house was packed 29-3 to see A Ride for Life. Rose Snow and Carrie Exter were the stars, and kept the audience in almost continuous laughter. The Heart of Chicago 5-10.

HOLYOKE.—OPERA HOUSE (E. L. Potter, manager): Fedora Oct. 27; good business; satisfactory performance. Under the Red Robe 29. Naughty Anthony and Madame Butterfly 31; small audience; pleasing performance. The County Fair 7.——EMPIRE (T. F. Murray, manager): Rusco and Holland's Minstrels 26-28; full houses; audiences pleased. Cook-Church co. 29-3.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Christian 23. Hearts of Oak 25. Naughty Anthony 26. Archie Boyd in The Village Postmaster 27. Waite Comedy co. 29-3. Repertoire: Just Before Dawn, The Fatal Card, The Great I Am, A Man from the South, A Celebrated Case, In Sunny Tennessee, Queen the Actress, Dr. Bill, and Pygmalion and Galatea. Sawtelle Dramatic co. 5-10.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton's Comedy co. ended a week's stay 27, having done a very large business. Daniel Sully gave us The Parish Priest 29 and a good sized audience thoroughly enjoyed the wholesome play. The Rivals (local) 31 found favor with a fair audience. Hearts of Oak 1. Our New Minister 2, 3. The Span of Life 5, 6. The Sunshine of Paradise Alley 9, 10.

MARLBORO.—THEATRE (F. W. Riley, manager): Under the Red Robe Oct. 25; fine performance; pleased house. The Ebony Belles (local) 30, 31; big houses. The young women did themselves proud. The Span of Life 2.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Herald Square Comedy co. 5-10.——BURBANK CASINO (C. Archie Burbank, manager): Flint, hypnotist, Oct. 29-1; full houses.

WAKEFIELD.—AUDITORIUM (George D. Campbell, manager): Hearts of Oak Oct. 31; good business and performance. Daniel Sully 6.

MILFORD. MUSIC HALL (H. E. Morgan, manager): Daniel Sully 2. Jere McAuliffe co. 5-10. The Evil Eye 13.

QUINCY.—MUSIC HALL (D. King, manager): Local Minstrels 2.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): Other People's Money 8.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (R. A. Bush, manager): Miss Hobbs Oct. 25, Sporting Life 27; fair business; performance good. James Whitcomb Riley 29; crowded house; enthusiastic audience. A Run on the Bank 30; light house; good co. Superba 31; crowded house; performance first-class. White's Faust 13.

CALUMET.—THEATRE (John D. Cudlihy, manager): At the White Horse Tavern Oct. 23; good audience; satisfactory performance. The Mysterious Model 26, 27; small business; performances fair. McCarthy's Mishaps 6. Two Married Men 7. Walker Whiteside 12. Miss Hobbs 20. Cowslip Farm 21.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Mam'selle 'Awkins Oct. 19; light business. Vogel and Deming's Minstrels 22; fair business; good performance. Blue Jeans 25; good business. A Lion's Heart 27 pleased fair house. Helen Bayes, hypnotist, 29-3.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): Himmelein's Imperial Stock co. did good business Oct. 22-27; competent co. Miss Hobbs 29. Chauncey Olcott 31. A Run on the Bank 2. La Tosca 5. The Little Minister 9.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (C. R. Smith, manager): Powhatan (local) Oct. 26, 27; large and pleased audiences. Ben Ten Stock co. opened 29 for a week in The Mystery of Craigsmere; large and pleased audience.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): A Lion's Heart to a fair and pleased audience Oct. 22. Vogel and Deming's Minstrels 25; large audience. Andrews Opera co. failed to appear 29. Miss Hobbs 31. Cowslip Farm 2.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Blue Jeans Oct. 22; fair house; poor co. Carl A. Haswin 24, 25, in A Lion's Heart pleased good audiences. Miss Hobbs 29. Chauncey Olcott 1. A Run on the Bank 3.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): At the White Horse Tavern Oct 22; fair business; good performance. Tennessee's Partner 30. Two Married Men 6. Walker Whiteside 13. Miss Hobbs 21.

BENTON HARBOR. BELL OPERA HOUSE (Bell and Mills, proprietors and managers): A Run on the Bank Oct. 25; pleased a good audience. Blue Jeans 26; good house; rather ragged performance. At Piney Ridge 27.

BOYNE CITY. BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Blue Jeans Oct. 26; S. R. O.; performance unsatisfactory. Lester Opera co. 12-14. Courting at Green's 23.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Miss Hobbs Oct. 24. Cowslip Farm 27; small house. Chauncey Olcott in Mavourneen 29. At Piney Ridge 2.

TRAVERSE CITY. STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Dark.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

BRADLEY.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Cowslip Farm Oct. 27; good house; satisfactory performance. What Happened to Jones 17.

ST. JOHNS.—(R. G. Allison, manager): Peck's Bad Boy Oct. 25; poor performance; good business. Stark's Comedy co. 29-31.

SAULT STE. MARIE. SOO OPERA HOUSE (Harry Booker, manager): A Bell Boy Oct. 27 canceled. Chatton's Minstrels 12. Cowslip Farm 17.

MUSKEGON.—OPERA HOUSE (Guyan and McGraft, managers): Miss Hobbs Oct. 26. Himmelein's Imperial Stock co. 5-10.

ONAGA. SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Blue Jeans failed to please a good house Oct. 27. A Run on the Bank 1.

COLDWATER. TIBBITS OPERA HOUSE (John F. Jackson, manager): A Run on the Bank 31. Fred Emerson Brooks 1. White's Faust 10.

FLINT. STONE'S OPERA HOUSE (H. A. Stone, manager): Down Mobile pleased a good house Oct. 26. Gamble Concert co. 1. Cowslip Farm 2.

BOYNE. ARMORY OPERA HOUSE (William C. Gutman, manager): Cowslip Farm to good house Oct. 29.

MINNESOTA.

WINONA. OPERA HOUSE (O. F. Burlingame, manager): Richard Golden in Old Jed Prouty Oct. 25 good house; star co., and play among the best of the season. William Owen presented Othello and The Marble Heart to good business 26, 27. Deserving special mention is the work of Camilla Reynolds. Humpty Dumpty 31. Shenandoah 6.

OWATONNA.—METROPOLITAN OPERA HOUSE (S. E. Nelson, manager): Robert B. Mantell in A Free Lance Oct. 22; good house; performance best he has given here. William Owen 2. Aunt Jerusha 15. A Stranger in a Strange Land 26.——AUDITORIUM (F. M. Smersh, manager): Fifty-first Iowa Band 26; fair house; concert good.

HOOKSTON. GRAND OPERA HOUSE (Kirsch Brothers, managers): A Trip to Chinatown Oct. 25; small house; excellent entertainment. At the White Horse Tavern 1. Walker Whiteside 5. A Run on the Bank 10. Old Jed Prouty 22. King Rastus 28.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): A fine audience greeted At the White Horse Tavern Oct. 29; pleasing performance. A Turkish Bath 31.

ALBERT LEA. OPERA HOUSE (W. F. Gage, manager): Robert B. Mantell in A Free Lance Oct. 24; excellent performance; S. R. O. Hans Hanson 30. Boston Ladies' Symphony Orchestra 6.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Boston Ladies' Symphony Orchestra Oct. 24; crowded house. Uncle Jed Prouty 27; excellent performance; deserved better patronage.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): Hans Hanson Oct. 27; fair performance; fair audience. Fifty-first Iowa Band 1. William Owen 3. Aunt Jerusha 13. Two Married Men 19.

FARIBAULT. OPERA HOUSE (C. E. White, manager): Fifty-first Iowa Band Oct. 29; good business; good performance. William Owen 2. The Girl from Chili 7.

WASECA. WARD'S OPERA HOUSE (F. W. Ward, manager): Fifty-first Iowa Band Oct. 29 pleased big audience. William Owen 5. The Girl from Chili 7.

PERHAM FALLS. LYCEUM THEATRE (W. E. Smith, manager): My Friend from India Oct. 17; good house; good play. Human Hearts 21; well balanced co.; fair house. Walker Whiteside 30.

MISSISSIPPI.

YAZOO.—OPERA HOUSE (John Triplet, manager): Ten Nights in a Bar Room Oct. 30; fair house and performance. Wiedemann's co. 22. A Trip to Tramptown 25. Mahara's Minstrels 26.

MYRON CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Arnold Stock co. Oct. 29-3. Robert Downing 6. Ward's Minstrels 13.

JACKSON.—KNIGHT'S OPERA HOUSE (F. J. Ort, manager): Mahoney's Wedding 3. Field's Minstrels 7.

COLUMBUS.—O'NEIL THEATRE (William P. Mahon, manager): Charles B. Hanford 1. Wilbur-Kirwin Opera co. 5-7. Robert Downing 9.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): The Night Before Christmas 22 played to only fair business. Frank Daniels presented The Ameer Oct. 23 to large and appreciative audience. Mr. Daniels was very funny. Helen Redmond was beautiful and her singing superb. Norma Kopp captivated the audience. The co. was good and the stage settings were excellent. McFadden's Row of Flats 28; S. R. O. The Belle of New York 27 to large business. Edward J. Connelly, Joseph Kane, Beulah Dodge, Mae Sailor, and Gertrude Rutledge, together with an excellent chorus, made up a capital co. A Midnight Bell 5. The Burgomaster 6.——LYCEUM THEATRE (C. U. Philley, manager): Lyceum Theatre Stock co. presented The Ensign 21-27 to enormous business. Trilby 28-3.

JOPLIN.—CLIF THEATRE (Mrs. George B. Nichols, lessee; W. L. Hallonquist, manager): The Star Boarder Oct. 24; small house; ordinary co. The Belle of New York 26; packed house; good performance. Scott's Minstrels 27; slim houses. A Bell Boy 28; topheavy house; fair performance. A Wise Woman 1. A Black Sheep 3, 4. Old Arkansaw 6. Pablo Romani 7. Barlow Brothers' Minstrels 8. Mistakes Will Happen 9. Sherlock Holmes 10. A Bunch of Keys 11. Zazu 13. A Midnight Bell 15. Finnigan's Ball 16. Mahoney's Wedding 17. Innes' Band 23. The Ivy Leaf 24. Finnigan's 400 25.

SEDALIA.—PARK THEATRE (J. B. Pelee, manager): Van Dyke and Eaton co. Oct. 22-27 to S. R. O. five nights; receipts, $1,600.50. Plays presented: A Parisian Princess, Across the Trail, Friends, The Law of the Land, Two Nights in Rome, France in 1776, and Jack's Wife. Robert B. Mantell 9, Vanity Fair 9, Way Down East 13, Busby's Ten Nights in a Barroom 17. The Vagabonds 21. The Belle of New York 23.

AURORA. MINER'S OPERA HOUSE (L. J. Miner, manager): Scott's Minstrels Oct. 23; fair house; performance excellent. The Star Boarder 25; pleasing performance; good business. A Wise Woman 5. Mistakes Will Happen 12. A Black Sheep 16. A Bunch of Keys 18.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): Scott's Minstrels Oct. 26 pleased large audience. The Star Boarder (return) 28; well filled house. Empire Vaudeville co. 30. A Wise Woman 3. Old Arkansaw 4.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Chase-Lister co. Oct. 22-27 in The Black Flag, The Pearl of Savoy, The Smugglers, Young Mrs. Winthrop, Mystic Mountain, and Uncle Joshua Whitcomb; crowded houses; large business.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Dark.——ITEM: Manager Markward canceled Old Arkansaw and Scott's Minstrels because of the unusual interest in politics in this section. He will not open until after election.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): Frederick Warde in The Duke's Jester Oct. 15; excellent co.; good house. The Star Boarder 22; good business.

NEVADA.—TERPIS GRAND (Hatton and Clendenin, managers): McFadden's Row of Flats by a good co. Oct. 26; good business. Countown 400 2.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Bartlett Stock co. Oct. 25-27; light business; poor co.

RICH HILL.—SANDERSON OPERA HOUSE (O. R. Hickey, manager): Empire Vaudeville co. Oct. 23; poor performance; light business. Old Arkansaw 3.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): The Knowles, hypnotists, opened for a week Oct. 29; good business. A Wise Woman 5.

CHILLICOTHE.—LUELLA GRAND THEATRE (Z. B. Myers, manager): A Bunch of Keys 3.

MARSHALL.—OPERA HOUSE (Scellar and Patterson, managers): Ariel Quartette Oct. 29.

PAYETTE.—OPERA HOUSE (Leo Holladay, manager): Bartlett Stock co. 1-7.

MONTANA.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): A Breezy Time to light business Oct. 27. Grace Orear co. in El Capitan to good business 29; satisfactory performance. James Neill co. 24 in American Citizen; good business; best production of season.

MISSOULA. LYRIC OPERA HOUSE (John Mc-Guire, manager): The Last Mail Oct. 22 pleased a good house. Grace Orear co. in El Capitan 25 pleased a large house. A Breezy Time 28; good entertainment; fair house.

GREAT FALLS. GRAND OPERA HOUSE (Park

DRAMATIC MIRROR

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ALL MODERN STEAMERS, LUXURIOUSLY FITTED WITH EV

...ers): A Hot Old Time Oct. 23; poor ... performance poor; small house. My ... 25; Ben Hur 26; Hawley's Minstrels 2.

...ANA.—KING'S OPERA HOUSE (E. T. Wil... Lotus Soth co. in Aristocracy Oct. 22; ... Attraction Office 23; fine houses; excellent ... A Hot Old Time 26; good house.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): The Belle of New York 29, voted a success by unanimous consent. Attendance somewhat interfered with by social function and a political demonstration. A Midnight Bell 1. The Burgomaster 5. At the White House Tavern 7. A Female Drummer 8. The Dairy Farm 12, 14. Sherlock Holmes 15. Julia Marlowe 20. A Texas Steer 21. Zaza 23. Sapho 26; James' Band 27. The Princess Chic 28. James Neill co. 29, 30.——THE FUNKE (Crawford and Zehrung, managers): Martin's U. T. C. 26, 27; crowded houses; fine scenery. Grace Hayward co. 29-3 opened with Friends to crowded house; performance satisfactory. The Two Johns 5, 6. Little Trixie 9, 10. The Vagabonds 12, 13. The Tide of Life 16, 17. Fabio Romani 19, 20. Our Goblins 23, 24. Where is Cobb 28, 29.

PLATTSMOUTH.—PARMELE'S THEATRE (Parmele and Stadelman, managers): This new theatre was opened by Clay Clement in The New Dominion Oct. 20 and A Southern Romance 30; S. R. O.; performances excellent. E. and M. Band concert 6. Martin's U. T. C. 5. Quo Vadis 14. What Happened to Jones 24.——WHITE'S HALL (W. J. White, manager): Maloney's Wedding Oct. 22; fair performance and house.——ITEM: The staff of Parmele's Theatre is T. E. Parmele and W. J. Stadelman, managers; T. H. Ewing, electrician; Ed Schuinoff, leader of orchestra (eight pieces); E. E. Eaton, chief usher; William Smith, property man.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Fabio Romani Oct. 20; good performance and business. Martin's U. T. C. 31. Little Trixie 1. Ten Nights in a Barroom 8.——STEELE'S OPERA HOUSE (Bert Grates, manager): Vanity Fair 29.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Day and a Night Oct. 25; fair audience; excellent performance. Vanity Fair 27; small house; good specialties. Finnigan's Ball 30. Where is Cobb 28.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Martin's U. T. C. Oct. 25; large house; good scenery. Alice in Wonderland (local); 26; good house and performance. Clay Clement 31. A Midnight Bell 3. Quo Vadis 8.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Dark.——ITEM: The Phelan Opera House is undergoing improvement. The walls are being decorated and electricity is being installed.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Martin's U. T. C. Oct. 30; S. R. O.; fair performance. A Midnight Bell 2. Grace Haywood co. 5-10.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Little Trixie to small house Oct. 25; performance fair. The Ivy Leaf 31. A Midnight Bell 6.

FREMONT.—LOVE'S THEATRE (Para Love, manager): A Midnight Bell pleased a large audience Oct. 29. Alice Roseland, Lillie Lawson, J. E. Gregory, and Emma Butler deserve special mention.

NORFOLK.—NEW AUDITORIUM (Colonel George H. Spear, manager): Benedict's Quo Vadis Oct. 30; good house; good leading man; support medium; finely mounted.

YORK.—AUDITORIUM (E. J. Brown, manager): Quo Vadis 3.

WAHOO.—OPERA HOUSE (Thos Killian, manager): Benedict's Quo Vadis 1.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Boston's In Town Oct. 18; light house. Boston Lyric Opera co. in The Idol's Eye 23; crowded house; pleased audience.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Ed Piper, manager): Boston Lyric Opera co. Oct. 24, 25; good business; performances fair.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Evil Eye Oct. 29 pleased a light house. A Hot Old Time 30; fair business. Nell Burgess in The County Fair 3. Quo Vadis 5. Nashville Students 6. Secret Service 7. Reaping the Whirlwind 9, 10.——PARK THEATRE (Ormsby A. Court, manager): The Span of Life 25-27; S. R. O. Jere McAuliffe co. 29-3 in repertoire opened to good business. Repertoire: The Man-o'-War's Man, Tom Edison the Electrician, Under Sealed Orders, In the Efful of the Storm, The Fugitive, The Great Diamond Robbery, Southern Chimes, Camille, Caste, and All for Gold. Alma Chester co. 5-10.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Brooke's Band gave a fine concert to small house Oct. 25. Church Comedy co. 25-27 played two nights and closed engagement. Repertoire: Smith's Finish and Brown's Finish; small houses. An American Gentleman 1. Nashville Students 9. Next Door 15.

NASHUA.—THEATRE (A. H. Davis, manager): Bennett and Moulton co. closed a week to fair business Oct. 27. The Evil Eye pleased a good house 29. A Hot Old Time to fair house 31. An American Gentleman 2, 3.

BERLIN.—CLEMENT OPERA HOUSE (C. M. Clement, manager): The County Fair to S. R. O. Oct. 29; audience pleased. Alabama Troubadours 1. A Breezy Time 9.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Christian Oct. 30; fair attendance; play and co. pleasing.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): An American Gentleman pleased fair audience Oct. 31. Secret Service 6.

DOVER.—CITY OPERA HOUSE (Charles F. King, manager): The Evil Eye pleased a large house Oct. 27. Frankie Carpenter co. 5-10.

SOUTH SOMERSWORTH.—OPERA HOUSE (Joseph J. Noyes, manager): The Sunshine of Paradise Alley drew fairly well Oct. 25 and pleased. Nashville Students 12.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): A Romance of Coon Hollow pleased a fair house Oct. 26. The Great White Diamond 27; excellent co.; business big. The Spooners 29-3 opened to good house; co. good. What Happened to Jones 5. The Village Parson 6. Eight Bells 10. The Bowery After Dark 12. Josephine Sabel 14. The World Against Her 15. The Honest Blacksmith 17. Sarah Cowell Le Moyne 19.——LYCEUM THEATRE (W. M. Drake, manager): Peck's Bad Boy 27; big business; fair co. A Spring Chicken 29; light house; poor performance. The Commander 31; poor house; good performance. Hi Henry's Minstrels 1; crowded house; performance good. Over the Fence 3. Edward Harrigan 6. The Dairy Farm 8. Poverty Row 10. Miles 12. The Black Diamond Express 13.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Marion Manola and an excellent co. appeared in Friend Fritz Oct. 26; delighted their audience. The Midgleys in The Electric Spark 27; inferior performance; light business. A Romance of Coon Hollow attracted a fair audience 29. Hi Henry's Minstrels 31; good business. A Ward of France 5. Eight Bells 6. The Honest Blacksmith 7. The Village Parson 8. The Katzenjammer Kids 9. Two Little Vagrants 10. The Spooners 12-17. Mrs. Le Moyne 20. King of the Opium Ring 22. What Happened to Jones 27.

PLAINFIELD.—STILLMAN THEATRE (Mose Edwards, manager): A Romance of Coon Hollow Oct. 27; fair business; good performance. A Spring Chicken did not appear 30, reported closed at Elizabeth 29. Hogan's Alley 2 canceled. Fedora 5. What Happened to Jones 6. The Honest Blacksmith 8. Miles 13. Josephine Sabel 15. Amy Stone's Juvenile U. T. C. 16, 17.——ITEM: Manager Edwards received word of the death of his mother in California last week.

PATERSON.—COLUMBIA THEATRE (Ben Lewis, manager): The Bowery After Dark Oct. 29-31 to fair business; pleasing. My Aunt's Nephew 1-3; pleased good audiences. Williams and Walker 5-7.——OPERA HOUSE (A. Gutchhus, manager): Other People's Money to good houses; co. pleasing. The Wild Man 1-3 to ... co. capable. King's ...

HOBOKEN.—...ERA HOUSE (H. P. Sentler, manager): ... My Aunt's Nephew were well received ... Oct. 29-31; the stars did clever work, and ... supported. The Bowery After Dark 1-3 ... small but appreciative audience. Poverty ... 7. A Romance of Coon Hollow 8-10.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Human Hearts ... 27 and 29; large audience. The Great White Diamond ... good play; fair co.; good business. A Spring Chicken 31. What Happened to Jones 1. The Girl from Maxim's 6. The Dairy Farm 7. Eight Bells 8. The Village Parson 10.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Allen's Serenaders Oct. 26 pleased small audience. Hogan's Alley 30; poor performance; small house. Sun's Minstrels 5. The World Against Her 10.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): J. M. Colville in The Commander Oct. 30; play and co. strong; audience pleased. Wood Dramatic co. 5-10. The Katzenjammer Kids 13. Miles 14. The World Against Her 17.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): Edward Harrigan in Old Lavender interested a fair house Oct. 27.——MUSIC HALL (Charles E. Dodd, manager): Sullivan's Repertoire co. to fair patronage 29-3. A Romance of Coon Hollow 6.

LAKEWOOD.—ACADEMY OF MUSIC (J. H. Dickinson, manager): Down on the Farm Oct. 12; good co. and business. Ten Nights in a Bar Room 17; good co.; fair business. Sun's Minstrels 9. Uncle Josh Sprucely 26.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Edward Harrigan in Old Lavender Oct. 26; good performance; fair house. Hogan's Alley 29; fair business and performance. What Happened to Jones 7. Klark Scoville co. 12-17.

NEW MEXICO.

ALBUQUERQUE.—NEHER'S OPERA HOUSE (George K. Neher, manager): Jessey Stock co. Oct. 29-3.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Moving Pictures Oct. 23; small house. Elks' Burlesque Circus 29. Leon Herrmann 2.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Old 8l Stebbins Oct. 25; good house; good specialties. Lost in the Desert proved a strong attraction 26, 27, and pleased. The Lowndes 29 canceled. The Heart of Maryland delighted large audience 30. The Honest Blacksmith 1. The Katzenjammer Kids 2, 3. Other People's Money 6. Human Hearts 7. Williams and Walker 10.——ITEMS: Gus Hill and Owen Davis were here Oct. 26. Mr. Davis' brother is the patent attorney for the General Electric Co., this city.—One hundred of the "Daily Gazette" newsboys saw Lost in the Desert 27.—Joseph Walker, who has been with Dixon, Bowers and Dixon during the Summer, has returned home.—Eugene B. Sanger was in the city 29.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): What Happened to Jones Oct. 26, 27; good houses. The Katzenjammer Kids to large and pleased audiences 30-1. William Gillette 2, 3. Caught in the Web 5-7. Woman and Wine 8-10.——RAND'S OPERA HOUSE (Martin and Halligan, managers): International Operatic co., consisting of Aler Vicini, Christine Morrell, Kathryn Fennion, Arthur Seaton, and William Stephens, 25, 26 in selections from Faust, Il Trovatore, Martha, and Cavalleria Rusticana, pleased fair audiences. Mrs. C. F. Lorraine in Irish selections took well. The Wooing of Mrs. Van Cott 30, 1; fair houses. Fedora 1. Human Hearts 2, 3.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Minnie Seligman, in When a Woman Loves, pleased a fair house Oct. 29. The play is unworthy of so gifted an emotional actress as Miss Seligman. Good co., headed by William Morris, did well in When We Were Twenty-one. Marie Dressler 7.——BASTABLE THEATRE (S. S. Shubert, manager): A Man from the West pleased large upper houses 25-27. Lost in the Desert, lurid melodrama, drew well 29-31. A Lady of Quality 1-3. A Young Wife 5-7. Through the Breakers 8-10.

POUGHKEEPSIE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Why Smith Left Home drew largely Oct. 25; excellent performance. Elks' Lady Minstrels (local) under the direction of Mrs. Wallace, of New York city, attracted large audiences 23-27. Laura Alley and Robert Burnham divided honors. Macauley-Patton co. opened for a week to banner house of season 29 in The Minister's Son, followed 30, 31 by The Inside Track and Peaceful Valley. Mr. Patton is strong in the leading roles, and co. is capable. Minnie Seligman 1.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Business has been light owing to the numerous political demonstrations. Morrison's Faust played to fair business 26. A Man from the West attracted a fair sized audience 29. Spartacus the Gladiator, with John Griffith in the title-role, did poor business 30. Mr. Griffith created a most favorable impression. When We Were Twenty-one 2, 3. Brooke's Marine Band 4. The Commander 6. Human Hearts 9, 10.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Rennockburg, resident manager): Minnie Seligman and a well balanced co. in When a Woman Loves to good business Oct. 23, 24. Eugenie Blair in A Lady of Quality 26, 27 to fair business. William Gillette in Sherlock Holmes 31, 1. The Commander 3. Marie Dressler 5.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Reaping the Whirlwind to big business 25-27. A Ride for Life 5.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Ernest Seton-Thompson appeared in illustrated lectures before fine audience Oct. 29. A Lucky Coon pleased good sized houses 30, 31. Lost in the Desert attracted big audiences 1-3. Through the Breakers 5-7. Edward Strauss' Orchestra 10.——LYCEUM THEATRE (A. E. Wolf, manager): Eugenie Blair in A Lady of Quality 29-31. When We Were Twenty-one 1. Minnie Seligman 2, 3.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Maude Hillman opened for a week Oct. 29 to S. R. O.; audience pleased. Plays first part of week: Charity Ross, Oliver Territ, and A Hidden Pass. The Honest Blacksmith 5. U. T. C. 6. The Commander 8. Remember the Maine 10. The Girl from Calcutta 13. Because She Loved Him So 16.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

TROY.—WASHINGTON STREET OPERA HOUSE (E. M. Chase, manager): Thomas Jefferson Oct. 25 in Rip Van Winkle; fair performance; good house. The Village Postmaster 29; fair production; fair house. John Griffin in Spartacus the Gladiator 31; excellent performance; poor house; too near election. Maud Hillman co. 5-10.——ITEM: Business in Rome this season is much better than for many years, owing to the increase in manufacturing interests.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Stetson's U. T. C. Oct. 29; first-class performance; big business. The Honest Blacksmith, with Robert Fitzsimmons, 30; performance fair; large audience. Wills Brothers' co. 1-3.——ACADEMY OF MUSIC (C. D. Carter, manager): The Robeson-DeVine co. closed their engagement 25-27; fair business. Plays presented: Sapho, Eccles' Girls, and My Georgia Rose; pleasing performances.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): A large audience enjoyed Louis James and Kathryn Kidder in A Midsummer Night's Dream Oct. 27. Schiller Stock co. opened for five nights 29 to small houses. Repertoire: Falsely Accused, We, Uns of Tennessee, A Soldier of the Empire, Sapho, Carmen and The Red, White and Blue. John Griffith 2. The Irish Pawnbrokers 5. Brooke's Marine Band 6.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Uncle Josh Spruceby Oct. 24; good business; fair performance. When We Were Twenty-one 31. Thomas Jefferson 2. The Village Postmaster 5. John Griffith 6. A Young Wife 10. A Lucky Coon 13. A Tyranny of Tears 14. The Girl from Calcutta 15. Whitney and Knowles' Quo Vadis 21. Human Hearts 23. Martin's U. T. C. 26. The Commander 28.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Wolford-Sheridan co. Oct. 29-3 opened to good business. Repertoire: A Soldier of the Empire, Taken from Life, Gettysburg, The Devil's Mine, and The Heart of the Rockies; good co. A Tin Soldier 1. Daniel R. Ryan co. 5-10.——Black Patti's Troubadours 6.——ITEM: Vernon, the gymnast, joined Wolford-Sheridan co. here.

PORT CHESTER.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Elroy Stock co. Oct. 22-27 closed with The Stoops to Conquer, Hans Hanson, A School for Scandal, and Ten Nights in a Barroom. Other People's Money 1. Peck's Bad Boy 3. Hi Henry's Minstrels 6. Wills Brothers co. 8-10. U. T. C. 13. Kaltenborn String Quartette 14. Nell Burgess 17.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Stetson's U. T. C. Oct. 27; S. R. O.; audiences pleased. Williams and Walker in Sons of Ham 29 were well received by a large house. Wills Brothers' co. 30, 31 opened to a large house in In Atlantic City. Other plays: Room Friends and Two Old Crones. Marie Dressler 6. The Tyranny of Tears 9. Hi Henry's Minstrels 10.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): The Heart of Chicago to fair house Oct. 26; co. not up to standard; scenery and effects good. The Wooing of Mrs. Van Cott drew a light house 29; co. poor. Stetson's U. T. C. to fair house 31; performance fair. Roe and Fenberg co. 5-10. An American Gentleman 15. Josephine Sabel 16. The Commander 17. Nell Burgess 29.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Lost in the Desert Oct. 26; fair and pleased audience. The Heart of Chinatown 27 pleased a large house. The Katzenjammer Kids 29; fair house; audience pleased. The Heart of Maryland 31; big houses; good performance. Fedora 2. Stetson's U. T. C. 3. George W. Wilson co. 5-10.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): John E. Kellerd in The Cipher Code Oct. 26 pleased a fair audience. The play is cleverly constructed, and in the part of James Kelso Mr. Kellerd has ample opportunities and uses them all. The Heart of Maryland 29 pleased a large audience. Sun's Minstrels 31. Other People's Money 2.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Roe and Fenberg co. closed a week Oct. 22-27; business fair; too much politics. Stetson's U. T. C. 2. Human Hearts 6. A Ride for Life 10. The Irish Pawnbrokers 12.——DARLING THEATRE (Will L. Gant, manager): The Heart of Maryland 2. The Honest Blacksmith 3. The Commander 7. Williams and Walker 9.

OSWEGO.—RICHARDSON THEATRE (J. L. Bastach, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream Oct. 25 delighted a large house. Minnie Seligman, in When a Woman Loves, 29 pleased a rather light house. A Man from the West 30; fair house. Through the Breakers 31. The Heart of Maryland 3. Marks Brothers' co. 5-10.

WATERTOWN.—OPERA HOUSE (Clark and Robinson, managers): My Aunt's Nephew Oct. 26, 27 pleased fair business. Fedora 3. Cineograph 12, 13.——ITEMS: Manager Robinson was in New York 29 in the interest of his theatre.—Manager Clark has been called to Reading, Pa., by the illness of his mother.

OGDEN.—MUNROE OPERA HOUSE (Smith and Preston, managers): Thomas Jefferson in Rip Van Winkle to packed house Oct. 29. Mr. Jefferson is an actor of true merit and plays the part of Rip in an able manner; supporting co. good. The Wooing of Mrs. Van Cott 5. The Irish Pawnbrokers 9. German Brothers 19. A Lucky Coon 25.

HUDSON.—OPERA HOUSE: Old 8l Stebbins Oct. 27; entertaining performance; good business. Robert Fitzsimmon in The Honest Blacksmith 31 pleased a large house. Wills Brothers' co. 5. Henry's Minstrels 7. Stetson's U. T. C. 12. When We Were Twenty-one 17.——BENDER'S HUDSON HALL: Other People's Money 5. 1. Emerson Brooks 17.

BINGHAMTON.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Irish Pawnbrokers Oct. 27; packed house; good performance. The Man from Mexico 31; fair house; pleasing performance. Black Patti's Troubadours 5. The Village Postmaster 10. Thomas Jefferson 12. An American Gentleman 20. Quo Vadis 24.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Through the Breakers Oct. 26; good attraction; big house. Minnie Seligman in When a Woman Loves 29; excellent performance; fair business. Black Patti's Troubadours 2. A Romance of Coon Hollow 6. Thomas Jefferson 7.

AUBURN.—FIRTH OPERA HOUSE (E. S. Newton, manager): Thomas Jefferson in Rip Van Winkle did a big business Oct. 27; good performance. The Aubrey Dramatic co. opened for a week 29 to crowded house. A Lady of Quality 5. The Village Postmaster 6. The Irish Pawnbrokers 8.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lunberg, manager): Minnie Seligman in When a Woman Loves Oct. 31; light but appreciative audience. The Man from Mexico 1. Black Patti's Troubadours 3. Auburn Stock co. 5-7. Thomas Jefferson 8.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Man from Mexico Oct. 25 pleased large audience. Uncle Josh Spruceby 27 and The Irish Pawnbrokers 30; good business; fair performances. The Village Postmaster 2. John Griffith 5.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): The Irish Pawnbrokers pleased fair house Oct. 26. A Tin Soldier to fair business 30. Old 8l Stebbins 3. Black Patti's Troubadours 7. John Griffith 10.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Human Hearts Oct. 31 pleased a fair audience. U. T. C. 5. Remember the Maine 9.——OPERA HOUSE (F. E. Pruyn, manager): Willis Brothers' co. 6, 7.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): John Griffith Oct. 29; light house; audience pleased. The Village Postmaster 31; fair house pleased. The Wooing of Mrs. Van Cott 6. A Romance of Coon Hollow 10.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Thomas Jefferson in Rip Van Winkle pleased a fair house Oct. 30. Marie Dressler 8. When We Were Twenty-one 10. German Brothers 12. Louis Mann and Clara Lipman 15.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Hogan's Alley Oct. 26; fair house and performance. Allen's Serenaders pleased a large audience 29. Sun's Minstrels 30; excellent performance; business light. Wills Brothers' co. 12-14.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): Kennedy Players in Twixt Love and Duty, Rip Van Winkle, Sapho, Faust, Tom Sawyer, and Sunshine and Shadow 29-3 to good houses; audiences pleased. The Commander 9.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): A Man from the West Oct. 31; small house. Bon Ton Stock co. 5-10.——DIXIE'S MARKET STREET THEATRE (Dixie and Anhalt, managers): Will open 12.

ALBION.—GRAND OPERA HOUSE (Hinchey and Vary, managers): The American Girl Oct. 26; excellent performance; large audience. A Lucky Coon 1. Thomas Jefferson 9. Human Hearts 20.

AUBURN.—CLARK OPERA HOUSE (L. B. Bassett, manager): Morrison's Faust Oct. 25 to capacity; fine performance. Human Hearts 12. The Germans 15.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): A Tin Soldier Oct. 29; fair business and performance. Allen's Serenaders 30 canceled. The Irish Pawnbrokers 3. Brooke's Marine Band 9.

OSWEGO.—NEW THEATRE (F. W. Lloyd, manager): J. C. Toole co. opened Oct. 30 to good business with Killarney and the Rhine. The Irish Pawnbrokers 6. Five Stock co. 12-17.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): The Village Postmaster 1; fine performance; fair business. Thomas Jefferson 3. John Griffith 7.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): The Wooing of Mrs. Van Cott Oct. 27 pleased a fair audience. Duffy's Jubilee canceled. Dibble's Pictures 8.

WILLIAMSBURG.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Marks Brothers' co. changed date from week Oct. 29-3 to week Jan 14-6. Brooke's Marine Band 8. John Griffith 9.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): The American Girl Oct. 24; S. R. O.; delighted audience. Vaudeville 6. Thomas Jefferson 10. Duffy's Jubilee 16. Human Hearts 21.

PENDOMA.—GRAND OPERA HOUSE (Starr and Davis, managers): The American Girl Oct. 29; fair houses; excellent performance. Gettysburg 15. John Griffith 13.

PERRY.—AUDITORIUM (H. H. Cole, manager): The Man from Mexico Oct. 30; S. R. O.; good performance. Rooney's Wedding (local) 13, 14.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Where is Cobb Oct. 27-29; fair and pleased houses. The American Girl 8. Gorman Brothers 13.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Uncle Josh Spruceby Oct. 26; fair performance; big house.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): The Village Postmaster Oct. 25; good business; co. fair. Stephenson Quartette 31.

PUSKILL-ON-HUDSON.—ACADEMY OF MUSIC (George Peattie, manager): Hennessy Lovejoy in Other People's Money 3. Hi Henry's Minstrels 5.

BASTABLE.—BECKMAN OPERA HOUSE (L. H. Beckman, manager): The American Girl pleased a good audience Oct. 30. Mozart Symphony Club 1.

FALCONHILL.—MASONIC THEATRE (E. H. Munn, manager): Hogan's Alley Oct. 25; good performance; fair house. The Commander 2.

BOONEY.—LISCOMB OPERA HOUSE (George C. Liscomb, manager): Dark.

OXFORD.—CITIZEN'S OPERA HOUSE (Harry Tew, manager): John Griffith 2.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Maloney's Wedding Oct. 25; good house; audience pleased. Self and Lady 26. Two Johns' Band 3.

GOLDSBORO.—MESSENGER OPERA HOUSE (R. C. Rivers, manager): Palmer's New York Stock co. Oct. 25-27; performances good; good houses. Gayest Manhattan 31.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Gayest Manhattan Oct. 30 failed to appear. Herald Square Opera co. 14-16. Johnny on the Spot 12, 13.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Una Clayton opened for a week's engagement Oct. 29 in Darkest Russia to S. R. O. The Midnight Masquerade 30; good co.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): My Friend from India to good business Oct. 22; good co. A Trip to Chinatown 27; big business; satisfactory performance. Human Hearts 31. At the White Horse Tavern 2. Walker Whiteside 6. Eddie Foy 8. Tennessee's Partner 10. Shenandoah 13. Old Uncle Ned 16. Why Smith Left Home 19.——ITEM: Society people are preparing to give a vaudeville entertainment early in November with A Bunch of Roses as a curtain raiser.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Trip to Chinatown pleased good business Oct. 24. Human Hearts to good house 29; well received. Walker Whiteside 31. Eddie Foy 7. Tennessee's Partner 9. Shenandoah 12. Why Smith Left Home 15.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Haverly's Minstrels Oct. 22; large house; fine performance. George Wilson made a great h Human Hearts 1. At the White Horse Tavern 3.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Human Hearts Oct. 23; fair and pleased audience. Walker Whiteside in Hearl and Sword 29; good performance; large house.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Human Hearts Oct. 26; large and pleased audience.

OHIO.

INDIANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Uncle Hez Oct. 25; small house; performance pleasing, especially the work of Frank Adams, as Uncle Hez. Edwin Bostell 29 in Richelieu; fair house; performance very enjoyable. Able work was done by Mr. Bostell, Melvin Hunt, Sam Morgan, Norman MacDonald, Walt E. Whitman, Charles Stowe, Leslie King, Francis Lafayette, Cora Hummell, Helen Tresh, and Clara Addison. A Rag Time Reception 31. The Red Widow Brown 6.——ITEMS: Owing to the illness of Norman MacDonald Edwin Bostell's co. laid off here several days. George A. Rogers has assumed business management of Edwin Bostell's co. M. Ettinger, of the Bostell co., was called home to New York by the illness of his mother, who died before Mr. Ettinger could reach her bedside.—Kitty Marcellus has closed with A Rag Time Reception and gone to New York.—The Gilbert Sisters have closed with the co.

WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Bode, manager): Otto Kilves, business manager): Fair audiences enjoyed an excellent production of Caleb West Oct. 25-27. May Buckley's Bettie West was a most natural conception, and the same can be said of George Fawcette's Captain Joe. Yante Rommelhen in Amerika to good house 28. William Collier 9, 10. Empire Vaudeville co. 12, 13. Anna Held 14.——LYCEUM THEATRE (Frank Burt, manager): Hello, Bill, to fair business 25-27. The Angel of the Alley to good houses 28-31.——BERT'S THEATRE (Frank Burt, manager): A Rag Time Reception pleased fair houses 25-27. A Lion's Heart, a particularly good melodrama, to fair business 28-31.

C. M. EDSON.

ASHTABULA.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Tim Murphy in A Bachelor's Romance Oct. 25; performance delightful; well filled house. Tim Murphy and Dorothy Sherrod led in honors, closely followed by W. H. Pascoe, Percy Brooke, J. L. Wallack, J. E. Armstrong, F. A. Thomson, Louise Thorndyke Boucicault, Fanny Addison Pitt, and Ethel Strickland. 30 Plunkard co. 27; co. medium; small house. Wilbur Opera co. 29-3 in The Mascotte, The Two Vagabonds, The Grand Duchess, The Miller's Wife, The Bohemian Girl, Fra Diavolo, Martha. H. M. S. Pinafore; co. fair, not up to its former standard; well filled houses. Isham's Octoroons 5. A Tin Soldier 6. Vance Comedy co. 7-10. South Before the War 12. Friend Fritz 15. John Griffith 17. Thomas Jefferson 20.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Hello, Bill Oct. 31; pleasing performance; good business. Finnigan's Ball 2. The Three Musketeers 6. Alvin Joslin 8. Isham's Octoroons 10.——ITEMS: The Rathbone Sisters, of this city, shortly will give a performance under the direction of C. I. Venie of Dr. Jekyll and Mr. Hyde.—Albert Kimmons Prince, mandolin player and whistler, paid this city a visit 31 and filled several engagements at the clubs here.—Niles is negotiating for the erection of two new sheet mills in that place, that will increase the population considerably. Several new industries are also coming to Warren, so that the theatre business will be on the increase soon.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Davy Crockett Oct. 29; performance very poor; audience small. Midnight in Chinatown 29 pleased a full house. Al. W. Martin's U. T. C. 27 to S. R. O.; performance satisfactory. Over the Fence 29; good business. The work of Robert Garnelle and May Shirk Garnelle was the only redeeming feature. Isham's Octoroons 31; first-class performance; fair house. The Limited Mail 5. Patent Applied For 6. The Circus Queen 7. For Her Sake 9. Faust 10. Marion Manola 12. The Flaming Arrow 14. The Village Postmaster 15. Devil's Auction 16. Daniel R. Ryan co. 19-24.

SPRINGFIELD.—GRAND OPERA HOUSE (E. R. Feltz, manager): Boone-Yaki co. Oct. 28; good business; poor performance. The Little Minister 29. Andrew Robson in The Royal Box 31 was enjoyed by a large audience. The Real Widow Brown 3. Modjeska 6.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Chicago Stock co. 29-3 opened to large house and business continued fair. Repertoire: The Australian, Sapho, My Uncle from New York, The Fatal Card, The Middleman, The Wyoming Mail, A Lesson in Acting, and Because She Loved Him; co. and performances fair. Davy Crockett 6.

MARIETTA.—AUDITORIUM (M. G. Seiped, manager): The Flaming Arrow Oct. 31; fair audience; good attraction. Martin's U. T. C. 19; S. R. O. Kidnapped in New York 20 canceled. Chester De Vonde co. in The Ten-Ton Door 22; good audience and attraction. Barlow and Wilson's Minstrels 15. Little Irene Myers co. 19-24.——C. M. Luehs, manager): Miss Bobbs Oct. 13. Burke and Chase Vaudeville co. 17; small audience; fine performance. The Little Minister 23. Shore Acres 29. A Hole in the Ground 31. Innes' Band 31. A Bachelor's Romance 7. 81 Plunkard 13.

DAYTON.—VICTORIA THEATRE (Lee M. Rodn, general manager; G. C. Miller, business manager): Tim Murphy in A Bachelor's Romance to light business Oct. 23. A capable cast gave the star good support. Primrose and Dockstader's Minstrels to good business 27; first-class performance.——PARK THEATRE (Harry E. Feicht, manager): The Gay Mascuerders 18-20; S. R. O.; burlesques well received; specialties midmore. Hope Booth in War on Woman to excellent business 29-31. It is credited with being a very expensive production, but did not make a pronounced hit.

J. W. WEIDNER.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): A Poor Relation, with Allen Ross and good co., to good house Oct. 26. Yante Rommelhen in Amerika 1. Dr. Jekyll and Mr. Hyde 12. Sandy Bottom 13.——PEOPLE'S THEATRE (Bert Bennett, manager): Chicago Stock co. to good business 22-27. Plays presented: The Australian, My Uncle from New York, In Old York State, Sapho, The Fatal Card, and Quo Vadis. Midnight in Chinatown 1, Ride Tracked 8. Kidnapped in New York 15. For Her Sake 22.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Ride Tracked Oct. 30; fair business and performance. Alvin Joslin 7. Martin's U. T. C. 10. The Village Postmaster 17. The Dairy Farm 26.——SMITH'S OP

New York 7. The Charity Ball (local) 9. For Her Sake 22.

PUTNAM.—OPERA HOUSE (C. C. Sank, manager): Davidson Stock co. opened for a week Oct. 29 with Darkest Russia to crowded house; good performance. She Couldn't Marry Three, East Lynne, Dangers of a Great City, A Bachelor's Housekeeper, Moths of Society will complete the week's repertoire. The Real Widow Brown 5. Harry Shannon co. 6-10.

SARATOGA.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): The Little Minister Oct. 26. Andrew Robson in The Royal Box played to capacity 29; every one delighted. Marie Von Wegern in Tante Bemmchen in Amerika pleased a large audience 31. Ride Tracked 2. Royal Lilliputians 8. U. T. C. 9. Gilbert's Stock co. 12-17.

SCHENECTADY.—COLUMBIA THEATRE: Morrison's Faust to S. R. O. Oct. 16; co. good. The Little Minister 29. A Hole in the Ground 22; good business. What Happened to Jones 26, 27; excellent performances; good business. Finnigan's Ball 30. Shore Acres 2.

TROY.—GRAND OPERA HOUSE (Charles E. Perry, manager): American Star Alliance Oct. 24 and Manhattan Opera 25-27 canceled. A Rag Time Reception 30 pleased fair house. Why Smith Left Home 31. South Before the War 5. The Real Widow Brown 7. A Tin Soldier 10.

WAPPINGERS FALLS.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Alden Ross in A Poor Relation Oct. 25; large audience; co. excellent. Tante Bemmchen in Amerika 29; large house; pleasing performance.

WARRENSBURG.—MOORE'S OPERA HOUSE (Bill Moore, manager): Isham's Octoroons Oct. 29; large and pleased audiences. A Country Romance 2-3. Over the Fence 6. Morgan and Wood 13. Coburn's Comedy co. 15-17.

LYON.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Tante Bemmchen in Amerika pleased a fair house Oct. 27. Hello Bill amused a light audience 29. The Flaming Arrow 31. Why Smith Left Home 2. The Little Minister 7. Modjeska 10.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): What Happened to Jones Oct. 25; good business and performance. Midnight in Chinatown 27; good business. Over the Fence 1. Finnigan's Ball 3. Isham's Octoroons 5.

GREENPORT.—OPERA HOUSE (H. G. Stearns, manager): The Convict's Daughter Oct. 18; full house; pleased audience. The Real Widow Brown booked 30 failed to appear. The Colonel and I 7.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Colonel and I Oct. 23; small house; poor attraction. The Real Widow Brown 25; topheavy house; fair attraction. South Before the War 1. Shore Acres 3.

LEPSIC.—TOWNSEND THEATRE (F. C. Archer, manager): J. C. Stewart in The Fat Men's Club Oct. 27; business good; audience pleased. Uncle Josh, the Hobo Farmer 29; crowded house; performance poor. Ride Tracked 6.

CALDO.—CITY OPERA HOUSE (S. E. Ribbet, manager): A Trip to Countown Oct. 25 pleased a fair house. Earle Bills 29; large house. Ithaca Concert co. 1. Quo Vadis 9.——ARMORY: The Drummer Boy (local) 24-26; good business.

WASHINGTON.—NEW ARMORY (William R. Lippe, manager): Si Plunkard Oct. 29 pleased a crowded house. At Martin's U. T. C. 2. A Tin Soldier 6. The Watch on the Rhine 8. The Flaming Arrow 13. South Before the War 14. Griffith's Faust 19.

ZANESVILLE.—OPERA HOUSE (W. D. Shultz, manager): The Little Minister Oct. 24. Modjeska in King John 27 to capacity; fine performance. A Hole in the Ground 30 pleased a large audience. A Stranger in a Strange Land 1. Hello, Bill 6.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Marie Von Wegern in Tante Bemmchen in Amerika pleased a good audience Oct. 26. A Stranger in a Strange Land 2. Edwin Rostell 5, 6.

GUSHONTOS.—OPERA HOUSE (Miller and Robinson, managers): Davy Crockett Oct. 27; good performance; poor house. Uncle Rez 2. Si Plunkard 5. A Woman in the Case 7. Over the Fence 9. Quo Vadis 12. The Parker Concert co. 13.

UPHAM.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Tante Bemmchen in Amerika pleased a fair house Oct. 25. Side Tracked 3. The Flaming Arrow 6. The Drummer Boy of Shiloh (local) 7-9.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Marie Von Wegern in Tante Bemmchen in Amerika Oct. 30; fair house; pleasing performance. South Before the War 8.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Isham's Octoroons Oct. 30; good house and performance. Si Plunkard 3. For Her Sake 10. South Before the War 17.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): The Fat Men's Club Oct. 24; fair co.; business light. U. T. C. 12. A Woman in the Case 23. Faust 26, 27.

PORTSMOUTH.—ANDE'S OPERA HOUSE (H. C. Campbell, manager): The Woman in Black Oct. 27 pleased a fair house. Why Smith Left Home 1. South Before the War 7. A Tin Soldier 13.

CHILLICOTHE.—ARDEL OPERA HOUSE (T. E. Bradberry, manager): The Colonel and I Oct. 27; co. weak; small house. A Rag Time Reception 7. A Spring Chicken 13.

NORTH BEND.—GARDINER MUSIC HALL (W. G. Gilger, manager): Carpenter's Quo Vadis Oct. 19 to full house; good co. Side Tracked 1.

SAFFORD.—OPERA HOUSE (J. M. Rieger, manager): Carpenter's Quo Vadis Oct. 30; S. R. O.; good performance.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Innes' Band Oct. 30; large and pleased audience.

NEW PHILADELPHIA.—CITY OPERA HOUSE (W. D. Swan, manager): Si Plunkard 1. Over the Fence 5. A Woman in the Case 8.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Harry Shannon co. 1-3. W. H. Harrigan 10.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Kidnapped in New York Oct. 31. South Before the War 6.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Finnigan's Ball Oct. 31; good house; co. first-class. Isham's Octoroons 6. The Three Musketeers 9.

NEW CONCORD.—AUDITORIUM (J. D. Boschraugh, manager): The Little Minister Oct. 25. South Before the War 2. Modjeska 5.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): The Colonel and I Oct. 29; fair business; poor performance. A Spring Chicken 12.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): The Real Widow Brown 2.

CLEVELAND.—OPERA HOUSE (L. H. Barry, manager): Barlow and Wilson's Minstrels 16.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Dark.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): What Happened to Jones 7.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (R. A. Wald, manager): Price-Arlington co. in Maud Muller Oct. 22. Mabel Heath 23, His Better Half 24, Pudd'nhead Dudley 25, A Woman's Revenge 26, and A Guilty Mother 27; full houses; performances good.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): The Stowaway Oct. 24; poor business and performance. Barlow Brothers' Minstrels 27, 28; good performance; good business.

GUTHRIE.—BROOKS' THEATRE (J. M. Brooks, manager): The Barlow Brothers' Minstrels Oct. 26.

OREGON.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): A Young Wife Oct. 21; canceled. Uncle Josh Spruceby 24; good house; performance satisfactory. Black Crook, Jr., 25 canceled. Professor Barnes' Dog and Pony Show 26; fair performance; good attendance. Dudley co. 29-31. A Wise Guy 1. Ole Olson 2, 3.——ITEM: The Nichols Brothers are training their little daughters for the stage. They will appear with Ole Olson here.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): A Stranger in New York Oct. 27; performance fair; good house. A Young Wife pleased a crowded house 24. Uncle Josh Spruceby 29. Kelly's Kids 30. A Wise Guy 31. Ole Olson 7. Haverly's Minstrels 9. At the White Horse Tavern 13. My Friend from India 17.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Macov Comedy co. and Beach and Bowers' Minstrels canceled. Uncle Josh Spruceby 27; packed house; audience pleased. Kelly's Kids 31.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): The Bowery After Dark pleased topheavy house Oct. 25. Gerome Martins and John Morris are the life of the play. Other People's Money 26; medium business; delightful performance; Hennessy Leracle was excellent, and J. R. Robinson, May Sargent, Janet Walters, and rest of co gave capital support. Next Door 30; fair house; enjoyable performance; the Brothers Rogers received much applause. Uncle Josh Spruceby 31; pleased medium house; J. R. Keller, C. Radcliff, and Louise Foster deserve mention.——A Milk White Flag 2. Burke's Vaudeville co. 7. A Ward of France 8. Edward Harrigan 13. Allen's Serenaders 14. Caught in the Web 15. My Aunt's Nephew 16.——ITEMS: The Civic Club held a successful amateur minstrel performance 23 in the Opera House, Bloomsburg.—The Laurel Fire Co. and York Band, of York, Pa., seventy-one in number, who are traveling the State, visited the Humane Fire Co. here 26 and 27, and Manager Whiteley, of the Academy, and Manager George S. Fell, of Other People's Money co., extended jointly an invitation to witness the performance 26, which was accepted.—The young ladies of Hammonton, N. J. produced A Breezy Point 26 for charity to large audience. Grace Thayer, Olive Depuy, L. Whitmore, Emily Morrill, Bessie Swank, and Kate Davis were very good.—The great coal strike of seven weeks has ended. The miners are again at work, but it will be several weeks before the people recover from the effects, and then things will boom. The Reading Co., whose collieries are near here, have granted sixteen per cent. increase, suspended the sliding scale and reduced the cost of powder. The miners will work full time, as the cos. are away behind in their orders.—The Pottsville Lecture Association, in their seventeenth annual course, have engaged the following: Tyrolean Concert co., 28, Dr. Emil G. Hirsch Dec. 7, Honorable J. P. Dolliver, of Iowa, Jan. 23; Emma Juch and the Kaltenborn String Quartette Feb. 18, Mary March 20.—George Harris, of the United Mine Workers, and Manager J. J. Quirk, of Kaier's Opera House, Mahanoy City, will hold a benefit performance for starving miners at an early date.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): House will reopen 6 with The Electric Spark. The County Fair 12, Brooke's Marine Band 13, Caught in the Web 14, The Gunner's Mate 15.——HERSKER'S OPERA HOUSE (E. H. Carpenter, manager): Rover Brothers in Next Door 29 gave just as funny a performance as ever to a fair house. Fedora 30. What Happened to Jones 29.——ITEMS: Who Is Who co. canceled time in coal region.—Manager Arthur and Business Manager O'Connor, of the Next Door co., will take out a repertoire co. next season.—Archie Royer will next season feature the Sisters Rover in the aerobatic farce On the Other Side.—The owners of the Hersker Opera House do not confirm the rumor relative to their property being used for railway purposes; they say that the building will be a theatre for many years to come.—Manager Carpenter has had the floors of the Hersker covered with matting.—Marshall's Opera House at Shatington has been completely renovated and will be opened this month; the seating capacity has been increased to 1,000, and four handsome proscenium boxes have been added.—H. Stanley Lewis has cancelled his engagement to manage The Black Diamond Express in order to accept the position of advance agent for one of Gus Hill's attractions. Mr. Lewis is spending a few weeks at Olean, N. Y., where he is making political speeches, booming his father who is running for Congress in that district. The miners in this region have been allowed an increase of 10 per cent. in wages; that will add $20,000 every two weeks to the wages heretofore received and should make business better here than it has ever been.—Mrs. Margaret Kaier, proprietress of the Grand, is arranging a concert for the benefit of the miners.

E. W. SHERTZINGER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Howe's Moving Pictures Oct. 24, 25; pleased fair business. A Milk White Flag had satisfactory business 26; good performance; specialties by the Fanchonetti Sisters were the hit. Burke's Vaudeville co. scored a success 29; performances were well attended; the Demuths, Hamilton Hill, Rome and Ferguson, Almont and Dumont, Evans and White, John Jones, and Lukens Brothers were excellent; the hit was made by Milton and Dollie Nobles. The Electric Spark 30 had a pleased audience; Singer Midgley and Gertie Carlisle head the co. Burke's Vaudeville co. 6. Fedora 7. The Honest Blacksmith 9. Edward Harrigan 10.——ACADEMY OF MUSIC (W. F. Worman, manager): Ten Nights in a Bar Room 27. Scarf-Morris co. 29-3 canceled. Political meetings held the Academy during the past week. Little Egypt co. 10-13.——ITEMS: Scenic Artist Kettler, at present residing here, has completed a curtain and a scenery for the Shatington Opera House.—Manager John Mishler, of Reading, was here 26. The first of the Y. M. C. A. course had a good audience at the Lyric 30. Madame Emma Juch, assisted by the Kaltenborn String Quartette, rendered a choice programme.—The Arion Society, of Allentown, was at Easton 30 to rehearse with the Thursday Morning Ladies' Club, who will assist the Arions at their concert at the Lyric 14.

BOYERTOWN.—CAMERIA THEATRE (I. C. Mishler, manager): Modjeska in Macbeth Oct. 25; crowded house; receipts, $929; excellent performance; Madame Modjeska, R. D. MacLean, and Odette Tyler were exceptionally good. Tim Murphy in A Bachelor's Romance 27; light audience; fine performance; Tim Murphy, Dorothy Sherrod, and Percy Brooke deserve special mention. Friend Fritz 31, headed by Marion Manola and W. H. Maxwell; small house; good performance; W. H. Maxwell and Daisy Dudley had a misunderstanding with the management of the show between the second and third act, and refused to go on in the third and last act; their parts were fairly well taken by two other members of the co. Uncle Josh Weathersby Abroad 3. A Lady of Quality 7. Diamond Brothers' Minstrels 10.——OPERA HOUSE (I. C. Mishler, manager): Himmelein's Ideals 29-3; opened to S. R. O.; fair houses; good co. Plays presented first part of week: In the Heart of the Storm, Northern Lights, and Lost Paradise. Devil's Auction 6. The Electric Spark 10. Fedora 13. Caught in the Web 20.——ITEM: The Leipsic Quartette pleased a large audience at the German Lutheran Church 25.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Morrison's Faust pleased a large house Oct. 26. Burke's Vaudeville co., including Katherine Osterman and Irving Brooks, the Great Jefferson, Dupont and Lothian, Sophia Burnham, Elvira, Frenzelli and Lewis, and Mary Rose Cyll, delighted a small audience 27. Katherine Rober, supported by Frank Hilton and a good co. 29-3, opened to a crowded house and did fair business the rest of the week, making a very favorable impression. Repertoire: Killarney, A Heroine in Rags, The Deacon's Daughter, Sapho, Love and the Cross, The Nutmeg Match, Camille, Moths of Society, Romeo and Juliet, The Lady of Lyons, and Franchon the Cricket. Two Little Vagrants 6. Uncle Josh Spruceby 7. Next Door 9. Burke's Vaudeville co. 10. Teachers' Institute 12-15. Burke's Vaudeville co. 17.——ITEMS: D. K. Gundaker, advance agent of Leyburne's Eon Ton Stock co., visited his home in this city 28.—The Press Club of this city have secured West's Minstrels for their benefit Dec. 11.

MAHANOY.—GRAND OPERA HOUSE (Henry Walker, manager): Devil's Auction pleased a large audience Oct. 25; specialties of Richard T. Brown, Annie Lloyd, the Brothers Leando, and Irene and Zaza won applause. The Girl from Maxim's 27. Faust 31, with Errol Dunbar as Mephisto; satisfactory performance; big business. The Electric Spark 5. Who Is Who 10. Fedora 21. Way Down East 26.——ITEMS: One of the women of Devil's Auction co. became ill 25. She was found to be suffering from appendicitis, and was sent to New York. President Mitchell, of the U. M. W. of A., was presented with a silver loving cup by the Scranton Elks 30.—The outlook for theatrical patronage here is very encouraging at present. With the miners returning to work at increased wages, one new industry already started a second to commence in about two weeks with about five hundred hands and a third in course of erection, business should take a decided boom.

SUNBURY.—LYCEUM THEATRE (Burgunder and Reis, lessees): A. J. Duffy, manager): The Girl from Maxim's Oct. 25. Morrison's Faust 29 to capacity; excellent performance. Mazo 30 pleased a large audience. A Man from the West 1; large and enthusiastic audience. The Electric Spark 2, 3. Gertrude Coghlan 8. Who Is Who 9.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Bennett and Moulton co. 29-3; large audiences; good co. Repertoire: Darkest Russia, Wicked London, Captain's Mate, The Pay Train, The Mother Mugg's Landing, Little Pauper, and All for Gold. Macauley Patton co. 5-12.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): The Girl from Maxim's Oct. 26. Louis James and Kathryn Kidder in A Midsummer Night's Dream 29; fine performance; S. R. O. Morrison's Faust 30; fair business; audience pleased. The Electric Spark to light business 1. A Man from the West 2.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Daniel R. Ryan co. opened for a week to large business 29, which continued during the week. Plays presented: The Three Musketeers, O'Brien, the Contractor, The Cruelty, A Fatal Wedding, Ingomar, A Midnight Marriage, and The Galley Slave. Bennett and Moulton co. 5-10.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Other People's Money Oct. 25, excellent attraction; fair house. Howe's Moving Pictures pleased S. R. O. 26. Who Is Who 27; fair performance and house. Tommy Shearer co. 29-3 opened in The Victorian Cross to S. R. O.; co. and specialties good. Selp's Educated Animals 9, 10. Tissot Pictures 12. The Gunner's Mate 14. Brooke's Marine Band 16. Down on the Farm 19.——ITEM: The Who Is Who co. is resting here this week.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): A Milk White Flag Oct. 25 to extra pay. Little Olio, John Mahle, David Seymour, and Anchonetti Sisters deserve mention. Marion Manola in Friend Fritz 27 drew small audience; satisfactory performance. Burke's Vaudeville Festivals 30; large attendance. The Jo Mathis, Hamilton Hill Rome and Ferguson, Almont and Dumont, Evans and White pleased. Hits were made by Milton and Dollie Nobles, John Johns, and the Lukens Brothers.

GREENSBURG.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Midnight in Chinatown Oct. 27; good house; performance satisfactory. Reed Carroll and A Bell Boy canceled. Alvin Joslin 6. Martin's U. T. C. 12. Devil's Auction 13. Finnigan's Ball 16. Little Egypt co. 19. Howe's Moving Pictures 20.——ITEM: Rube Waddell, of Butler, known as a baseball player, wrestler, bridge jumper and other things is to make his stage debut with the Hindman-Sammer co., which will open shortly in The Union Scout.

CHESTER.—GRAND OPERA HOUSE (Thomas Burgesses, manager): M. Reese's co. to fair house Oct. 27; audience pleased. King Dramatic 29 opened with The Power of the Press to crowded house, followed by Faust. Held by the Enemy. The Cotton King. The Cherry Pickers, A Dark Secret, Dr. Jekell and Mr. Hyde, Quo Vadis, Lost in London, and The Sporting Duchess; performances well received. The Spooners 5-10.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): The Bowery After Dark was well produced to large houses Oct. 26, 27. Good performances of Kidnapped attracted large houses 29-31.——ACADEMY OF MUSIC (John B. Mishler, manager): Burke's Vaudeville Festival co. 26. Other People's Money 27. A Milk White Flag 29. The Electric Spark 30. Louis James and Kathryn Kidder in A Midsummer Night's Dream 30.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): King Dramatic co. closed a week of profitable business to pleased audiences Oct. 27. Marion Manola, with a good co., produced her Friend Fritz to small business 29. Louis James and Kathryn Kidder gave a sumptuous production of A Midsummer Night's Dream to fair business 30 and pleased. A Milk White Flag drew good houses 3; Little Chip, a grotesque dancer, was practically the star.

WASHINGTON.—LYRIC THEATRE (J. R. Botham, manager): The Royal Box Oct. 24; large and pleased audience. Martin's U. T. C. 25; good business. Diamond Brothers' Minstrels 27; satisfactory performance; full house. Chester De Vonde co. open for a week 29 to capacity. South Before the War 31. De Vonde co. 1-3.——ITEM: Mr. and Mrs. Thomas Warsh joined Martin's U. T. C. here.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Bon Ton Stock co. in The Princess of Patches, The Census Taker, The Black Flag, The Two Orphans, The Waifs of New York, The Smugglers, The Golden Giant, Gettysburg, and Kidnapped to fair business Oct. 29-3. Two Little Vagrants 5. Uncle Josh Spruceby 6. The Spider and the Fly 8. Next Door 10.

FRANKFORD.—EMPIRE THEATRE (William R. Allen, manager): The Frankford Dramatic co. presented A Noble Outcast Oct. 25 under direction of John A. Hewson; creditable performance; large business. Ernest M. Brown and Florence Hankinson are worthy of special mention. Kidnapped 1-3. The Dairy Farm 5, 6.

READING.—BYERS THEATRE (Thomas Byrd, manager): Over the Fence pleased a large audience Oct. 25. Lepsic Quartette pleased S. R. O. 26. Haworth's Hibernian 9. Little Egypt Burlesquers 10.——ITEM: A dressing-room thief relieved several members of Over the Fence co. of small amounts of money at Monongahela 24.

WILKESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Himmelein's Ideals drew large house Oct. 22-27, playing The Lost Paradise, The Pulse of Chinatown, The Golden Nugget, In the Heart of the Storm, and Northern Lights. A Stranger in a Strange Land amused a large audience 30.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Finnigan's 400 Oct. 25; good audience; poor performance. Sipe's Educated Animals 31; crowded house; good attraction. Empire Stock co. 5-10. Howe's Moving Pictures 12. Where is Cobb 13. Uncle Josh Weathersby Abroad 16. The Village Postmaster 21. Hearts of Oak 27.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley and Neeley, lessees; Charles Hansmann, manager): The Kentucky Colonels, auspices Y. M. C. A., Oct. 28; fair sized house. A Milk White Flag 29; good house; excellent co. Next Door 31; full house; good. Burke's Vaudeville co. 2. Uncle Josh Spruceby 3.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fiske and Reehen, managers): Devil's Auction Oct. 26; good audience; strong co. Uncle Josh Spruceby 27; fair business; good co. Huntley-Jackson co. 29; first half of week in For Liberty and Love, The Tornado, and The Fatal Card; fair houses; pleased audiences. Sipe's Animal Show 5-8.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, manager; Edwin C. Young, resident manager): The Teachers' Institute occupied the Grand week of 29-3, and the sessions were largely attended. The Spider and the Fly 6. A Ward of France 7. Uncle Josh Spruceby 9. Burke's Vaudeville co. 12. Allen's Serenaders 13. The Katzenjammer Kids 14.

PITTSTON.—MUSIC HALL (C. C. King, manager): Daniel R. Ryan co. closed a good week's business Oct. 27; fair performances. Plays presented: The Galley Slave, A Midnight Marriage, O'Brien the Contractor, The Three Musketeers, Ingomar, The Fatal Wedding, My Sweetheart, and The Cruelty. Schiller Stock co. 12-17.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Andrew Robson in The Royal Box Oct. 29; capable co.; attendance fair. Marion Manola 6. The Gibneys will give a midnight performance on the same date, when election returns will also be announced from the stage. Eduard Strauss Orchestra 8. The Gibneys 9, 10.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): Carner Stock co. closed a successful week Oct. 27. The Black Flag, Brother Against Brother, Knobs o' Tennessee, Rip Van Winkle, U. T. C., and Shadows of a Life were presented. Diamond Brothers' Minstrels 29; crowded house; performance good. Hungarian Gypsy Band 2.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Ex-Governor Robert L. Taylor lectured to crowded house Oct. 31. Finnigan's 400 3. Columbia Comedy co. 6. Lost in Egypt 7. Columbia Comedy co. 10. Edward Harrigan 15. A Wife Wanted 30 failed to appear.

LOCK HAVEN.—OPERA HOUSE (J. H. Measlna, manager): Tommy Shearer co. Oct. 22-27 in The Roaring Creek Swindle, A Romance of Kerwean, In the Heart of the Rockies, The Victorian Cross, Mother and Son, and The Girl from Porto Rico; large business; satisfactory performances.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Local Minstrels Oct. 25, 26; large and pleased audiences; Charles L. Barney deserves special mention. Uncle Josh Weathersby Abroad failed to appear 2. Diamond Brothers' Minstrels 8. Haworth's Hibernian 10.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): South Before the War Oct. 19; big business; good co. Uncle Josh Spruceby 24; S. R. O.; audience pleased. Finnigan's 400 26; poor house and co. Sipe's Educated Animals 1. Where is Cobb 9. Howe's Moving Pictures 13.

NEW CASTLE.—OPERA HOUSE (J. F. Geninger, manager): Huntley-Jackson co. pleased good business Oct. 22-27. Repertoire: For Liberty and Love, The Tornado, The Fatal Card, An Innocent Sinner, Just Before Dawn, The World, and Michael Strogoff.

PRINCETON.—GRAND OPERA HOUSE (J. J. McMerriman, manager): Dark, as Manager McMerriman cancelled all attractions during the strike. The strike being over and the men back at work, at an increase of wages, Manager McMerriman will continue the season.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Empire Stock co. Oct. 22-27 in The Senator's Daughter, The Mysterious Mr. Carter, Under Two Flags, After Twenty Years, and Pink Dominoes; good houses; audiences pleased.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): A Woman in the Case Oct. 27, small house; co. poor, with exception of Harry Bartlett. A Night in Chinatown 6 canceled. Gus Cohan co. 22-24. Manhattan Opera co. 26, 27. Oxford Musical Club 28.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, manager): Uncle Josh Spruceby Oct. 26; good performance; full house. Shooting the Chutes pleased S. R. O. 30. Spier's Dog and Pony Show 3. Where is Cobb 5.

MOUNT VERNON.—PEOPLE'S THEATRE (J. C. Baird, manager): A Woman in the Case Oct. 26; good business, performance satisfactory. Diamond Brothers' Minstrels 3. Uncle Josh Weathersby Abroad 8.

SHARON.—MORGAN GRAND OPERA HOUSE (M. R. Is Lessee; S. S. Vail, resident manager): Carter Stock closed a successful week's business Oct. 27 with Angie, the Country Girl. March 1 [illegible] big business. Friend Fritz 5.

FRANKLIN.—OPERA HOUSE (W. R. [illegible] John Wills, manager): Gilbert Stock co. opened for a week to good business. Monte Cristo Jr. 29-3 to S. R. O. Manhattan Opera co. 5. Dark 6. Fedora 7. Dark 8-10. Jefferson De Angelis 12. Dark 13.

BUTLER.—PARK THEATRE (George W. Barker, manager): Murphy's U. T. C. 29 to S. R. O. and [illegible] audience pleased. Gilbert Stock co. 29-3. Uncle Josh Spruceby 12. Thomas Jefferson 17. Cousin Cornelia 19-21.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): The Absent Minded Professor and Uncle Josh Spruceby canceled. Dr. Charles Raymond formerly with the Spooners, will locate in Cobb's. The Angel Child 12. Frank Davidson co. 15-17.

BROWNSVILLE.—THREE TOWNS THEATRE (C. K. Taylor, Jr., manager): A Woman in the Case Oct. 29 to good business. Pleased audience. Diamond Brothers' Minstrels 5.

SUNBURY.—OPERA HOUSE (W. C. Lynn, manager): Himmelein's Ideals to large audience Oct. 29. Uncle Josh Spruceby 29 to full house. Who Is Who 6.

IRWIN.—OPERA HOUSE (H. L. Mechling, manager): Comedy co. Oct. 22-24 in The Diamond Queen, A Country Romance, Mabel Heath, and The Fatal Card. Good co. Poor performances.

GREENSBURG.—OPERA THEATRE (R. G. [illegible] Manager): The Bowery After Dark Oct. 25 pleased [illegible] The Royal Box 27 good [illegible] Spier's Dog and Pony Show 5.

PHILIPSBURG.—[illegible]'S OPERA HOUSE (Albert Wolf, manager): Uncle Josh Spruceby Oct. 26; good house; performance satisfactory. Spier's Dog and Pony Show 2.

WEST CHESTER.—[illegible] ASSEMBLY (Harry H. Hoyt, manager): [illegible] Oct. 24; performance excellent; good house.——OPERA HOUSE (E. J. Painter, manager): Dark.

SHENANDOAH.—THEATRE (Nathan Appell, manager): [illegible] Oct. 27 [illegible] Uncle Josh Spruceby 29; fair business; pleased audience. Dark 31. Flaming Arrow 1.

TYRONE.—OPERA HOUSE (C. C. Gordon, manager): [illegible] pleased. Little Minister 30; crowded house; performance [illegible] Hello, Bill 6.

BEAVER FALLS.—[illegible] Medley and Rehkopf, managers): [illegible] Oct. 29; good performance; [illegible] rooms 7.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nalli, manager): Si Plunkard's Wife Oct. 25; good performance; S. R. O. Hungarian Gypsy Band pleased fair audience 26. Finnigan's 400 9.

MT. PLEASANT.—GRAND OPERA HOUSE (J. E. Cotsenlith, manager): A Woman in the Case Oct. 29. Co. fine. House good. Performance Monday Before the War 30. S. R. O.

WAYNESBURG.—OPERA HOUSE (J. W. Vannell, manager): Diamond Brothers' Minstrels Oct. 26. S. R. O.; fair performance.

MARCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Mare [illegible] performance; good business. A Man from the West 2.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Kemp, manager): Human Hearts Oct. 25; good business; fine co.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Gamble, manager): South Before the War Oct. 30; fair performance; packed house.

PITTSBURG.—OPERA HOUSE (John Cohan, manager): Eaton Stock co. opened for a week Oct. 29. S. R. O. on good. Fedora Dec. 8.

BRADFORD.—WAGNER OPERA HOUSE: A Tin Soldier Oct. 31; large house; co. not very strong. Wetford Sheridan co. 5-10.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Si Henry's Minstrels Oct. 27; good house; average performance.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Hempstead, manager): Marion Manola 3.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Huntley-Jackson Stock co. 5-10.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Alma Chester co. Oct. 25-27 in The Cross of Gold, The Lady of Lyons, and Beacon Lights; large and enthusiastic audiences. William Ludwig in sacred concert 28, assisted by Celia Blackinton, George Dover, Rowen R. Church, and Victor E. Bonmesel; attendance large; concert good. Uncle Sam in China 29-31; average attendance; performances fair. A Hot Old Time 5-7. The Span of Life 8-10.

NEWPORT.—OPERA HOUSE (Henry Ball, manager): The Village Postmaster drew large house Oct. 26; performance delightful. The World Against Her to an indifferent audience 29. Daniel Sully in The Parish Priest 30; packed house pleased. Morrison Comedy co. 5-10.——ITEM: Mr. Sully was much entertained by friends here 31. He is a Newport man, and very popular.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sawtelle Dramatic co. finished a week of fair business Oct. 27. Plays presented: The New South, Chattanooga in '61, Victorian Cross, Ten Nights in a Barroom, The Devil's Mine, The Mask of Life, A Grip of Steel, and A Country Courtship. Uncle Sam in China 7. The Parish Priest 8.

BRISTOL.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Agnes Wallace Villa in The World Against Her Oct. 27; fair audience; performance satisfactory. Daniel Sully 7.

SOUTH CAROLINA.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Mahoney's Wedding Oct. 26; good business; audience pleased. Too Rich to Marry 30; fair business; good attraction.

CAMDEN.—OPERA HOUSE (Mabone and Goodale, managers): West and Davis Brothers' Minstrels Oct. 27 to a deservedly small house.

CHARLESTON.—ACADEMY OF MUSIC (Charles M. Keogh, manager): The Prisoner of Zenda Oct. 26; good house. Self and Lady 29. The Christian 31-1.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Myrtle Vinton co. closed a week engagement Oct. 20, having presented The Colonel's Wife, Jack Diamond, A Blow for a Blow, A Mother's Love, and My Uncle from India; fair co.; business poor, owing to political excitement.

SOUTH DAKOTA.—NEW THEATRE (S. M. Bear, manager): A Turkish Bath Oct. 22; fair business; poor performance. Benedict's Quo Vadis 26; excellent business; strong co. Special mention is due William H. Elliot.

LEAD CITY.—MINER'S UNION OPERA HOUSE (J. C. McLemore, manager): Myrtle Vinton co. closed a successful week Oct. 27; will play return date 6. My Aunt Sally 13.

SIOUX.—GRAND OPERA HOUSE (Charles Loveland, manager): Benedict's Quo Vadis Oct. 29; fair house; audience not enthusiastic.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): American Amusement co. 1-3. Fifty-first Iowa Band 13.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. Oct 29-3 are especially pleasing in The Lost Paradise. J. Gordon Edwards, Frank Melville, William Stuart, Lisle Leigh, Anna Rice, and May Stockton deserve mention. Business good. Carolyn Angela and Mazuz and Mazett in the specialty numbers are pleasing. The Lottery of Love 5-10.——THE VENDOME (Staub and Sheets, managers): N. C. Goodwin and Maxine Elliott in When We Were Twenty-one 25, delighted packed house. The Rounders 1. The Prisoner of Zenda 3. Whitney and Knowles' Quo Vadis 5-10.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager):

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY, BOY (M. E. Rice, mgr.): Denver, Col., Nov. 4-10, Cripple Creek 11, Colorado Springs 12, Leadville 13, Salida 14, Canon City 15, Florence 16, Pueblo 17, Central City 18, Ft. Collins 19, Cheyenne 20, Russell Springs, Kan., 21.

A BRASS MONKEY (Geo. W. Spears, mgr.): Springfield, Ill., Nov. 6, Bloomington 7, Streator 8, Joliet 9, Aurora 10, La Salle 11, Elgin 12, Rockford 13, Freeport 14, Clinton, Ia., 15, Sterling, Ill., 16, Moline 17, Davenport, Ia., 18, Galesburg, Ill., 19, Burlington, Ia., 20, Kewanee, Ill., 21.

A BREEZY TIME (Western: M. H. Norton, mgr.): Palouse, Wash., Nov. 6, Moscow, Id., 7, Lewiston 8, Spokane, Wash., 10, Walla Walla 12-17.

A BREEZY TIME (Eastern: Billy Casad, mgr.): Shawbridge, Que., Nov. 6, Coaticooke 7, Newport, Vt., 8, Berlin, N. H., 9, Lewiston, Me., 10.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Galt, Ont., Nov. 7, Guelph 8, Berlin 9, Brantford 10, London 12, St. Mary's 13, Seaforth 14, Goderich 15, Clinton 16, Wingham 19, Listowel 22, Walkerton 24.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Pueblo, Col., Nov. 6, Leadville 7, Aspen 8, Grand Junction 9, Ogden, U., 10, Salt Lake City 12-14, Logan 15, Boise City, Id., 16, Baker City, Ore., 17, Portland 19-24.

A GILDED MOTHER (Henry Meyers, mgr.): Chicago, Ill., Nov. 4-18.

A HOLE IN THE GROUND: Louisville, Ky., Nov. 5-10.

A HOMESPUN HEART: Columbus, O., Nov. 12-14, Dayton 15-17.

A HOT OLD TIME (The Rays; Edgar Selden, mgr.): Newark, N. J., Nov. 5-10, Baltimore, Md., 12-17, Jersey City, N. J., 19-24.

A HOT OLD TIME (Eastern; Edgar Selden, mgr.): Pawtucket, R. I., Nov. 5-7, Lynn, Mass., 8, Haverhill 9-12, Lowell 13, 14, New Bedford 15, Brockton 16, Marlboro 17, Milford, Conn., 19, Willimantic 20, Woonsocket, R. I., 21, Newport 22, Fall River, Mass., 23, 24.

A HINDOO HOODOO (Whiting and Wills, mgrs.): The Dalles, Ore., Nov. 7, Baker City 12, Boise City, Id., 13, Pocatello 15, Ogden, U., 17, Salt Lake City 19-21.

A MERRY CHASE (Will F. Gardner, mgr.): Peoria, Ill., Nov. 6, Tuscola 7, Casey 8, Effingham 9, Belleville 10, E. St. Louis 11, Edwardsville 12, Jerseyville 13, Winchester 14, Virginia 15, Lewiston 16, Bushnell 17, Spring Valley 18, Monmouth 19, Keithsburg 20.

A MILK WHITE FLAG: Richmond, Va., Nov. 6, Petersburg 7, Newport News 8, Norfolk 9, 10, Lynchburg 12, Danville 13, Raleigh, N. C., 14, Durham 15, Goldsboro 16, Wilmington 17, Charlotte 19, Florence 20, Augusta, Ga., 21, Savannah 22, Brunswick 23.

A POOR RELATION (No. 2; Alden Bass; Fred G. Berger, mgr.): Columbus, Ind., Nov. 6, Madison 7, Franklin 8, Seymour 9, New Albany 10, Bedford 12, Bloomington 13, Washington 14, Olney, Ill., 15, Sullivan, Ind., 16, Brazil 19, Lebanon 20, Tipton 21, Alexandria 22, Portland 23, Decatur 24.

A PRINCE OF THE WORLD (Reid and Westbrook, mgrs.): Louisville, Ky., Nov. 5-7.

A RIDE FOR LIFE (Jeff D. Bernstein, mgr.): Albany, N. Y., Nov. 6-8, Troy 9-11.

A ROMANCE OF COON HOLLOW (Eastern: J. Gobay, mgr.): Lockport, N. Y., Nov. 6, Auburn 7, Fulton 8, Camden 9, Watertown 10.

A RAG TIME SUCCESS: Pomeroy, O., Nov. 6, Charleston, W. Va., 7, Gallipolis, O., 8, Marietta 10, Sistersville, W. Va., 13.

A ROMANCE OF COON HOLLOW (Western: M. Brennan, mgr.): Orange, N. J., Nov. 6, Hoboken 8-10, New Brunswick 12, Lewiston, Pa., 13, Johnstown 14, Monongahela 15, Belle Vernon 16, McKeesport 17.

A RUN ON THE BANK (Geo. L. Chennell, mgr.): Lansing, Mich., Nov. 6, Flint 7, Port Huron 8, Mt. Clemens 9, Pontiac 10, Wyandotte 11.

A SPRING CHICKEN (Bendy and Gooding, mgrs.): Elizabeth City, Md., Nov. 6, Charlottesville 8, Hinton, W. Va., 9, Charleston 10, Pomeroy, O., 12, Gallipolis 13, Portsmouth 14-17.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Milwaukee, Wis., Nov. 4-10.

A STRANGER IN NEW YORK: New Whatcom, Wash., Nov. 6, Everett 7, Portland, Ore., 9, 10, Salem 12, Eugene 13, Roseburg 14, Woodland, Cal., 16, Sacramento 17, San Francisco 18-24.

A TEXAS STEER (Mat L. Berry, mgr.): Denver, Col., Nov. 4-10.

A TIN SOLDIER (Ford and Wensel, mgrs.): Akron, O., Nov. 6.

A TRIP TO CHINATOWN (Will H. Barry, mgr.): Helena, Mont., Nov. 6, Spokane, Wash., 7-9, Seattle 11-13, Tacoma 14, Portland, Ore., 15-17.

A TRIP TO COONTOWN: Detroit, Mich., Nov. 5-10, Toledo, O., 11-13, Ann Arbor, Mich., 15, Battle Creek 16, Kalamazoo 17.

A WISE GUY (No. 1; Geo. B. Reno, mgr.): Philadelphia, Pa., Nov. 5-10, New York city 12-17, Pittsburg, Pa., 19-24.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Springfield, Mo., Nov. 6, Sedalia 7, Booneville 8, Felton 9, Jefferson City 10, St. Charles 11, Alton, Ill., 12, Springfield 13, Assumption 14, Charleston 15, Crawfordsville, Ind., 16, Alexandria 17.

A WOMAN IN THE CASE: Millersburg, O., nov. 6, Coshocton 7, Newcomerstown 8, Wellsville 9, Salineville 10, Pittsburg, Pa., 11-18.

A YOUNG WIFE (Western: W. W. Randall, mgr.): Portland, Ore., Nov. 4-8, San Francisco, Cal., 12-17.

A YOUNG WIFE (Eastern: A. H. Herman, mgr.): Syracuse, N. Y., Nov. 5, 6, Rochester 7-9, Geneva 10, New York city 12-17.

ACME COMEDY (W. L. Stewart, mgr.): Dresden, Ont., Nov. 5-10.

ACROSS THE PACIFIC (Harry Clay Blaney): Chicago, Ill., Nov 4-17.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city, Oct. 22—indefinite.

AIMEE COMEDY: Cambridge, Ill., Nov. 5, 6, Galva 7-10, Dubuque, Ia., 12-17, Galena, Ill., 19-24.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Baltimore, Md., Nov. 5-10.

ALLEN, VIOLA (Liebler and Co., mgrs.): Milwaukee, Wis., Nov. 5-10.

ALVIN JOSLIN: Ashtabula, O., Nov. 7, Warren 8, Wooster 9, Mansfield 10, Marysville 12, Urbana 13, Bellefontaine 14, Wapakoneta 15, Bowling Green 16, No. Baltimore 17.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonnell's; W. S. Butterfield, mgr.): Augusta, Me., Nov. 6, Bangor 7, Lewiston 8, Portland 9, 10, Troy, N. Y., 12, 13, Schenectady 14, Amsterdam 15.

AN AMERICAN GIRL (A. Q. Scammon, mgr.): New Berlin, N. Y., Nov. 6, Owego 7, Waverly 8, Canton, Pa., 9, Williamsport 10, Renovo 12, Jersey Shore 13.

ANDERSON THEATRE (Ed. Anderson, mgr.): Fall River, Mass., Nov. 5-10, Lowell 12-17.

ARBUCKLE, MACLYN: Washington, D. C., Nov. 5-10.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): New York city Sept. 10—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Thibodeaux, La., Nov. 4-11, Donaldsonville 4-11, Napoleonville 15-17, Plaquemine 18, 19, Vicksburg, Miss., 20-24.

AT PINEY EDGE (M. O. Higgins, mgr.): Grand Rapids, Mich., Nov. 4-10, Muskegon 12, Battle Creek 14, Flint 15, Bay City 16, Saginaw 17, Detroit 18-24.

AT THE WHITE HORSE TAVERN: St. Paul, Minn., Nov. 15-17.

AT THE WHITE HORSE TAVERN (Western; Frank M. Norcross, mgr.): Butte, Mont., Nov. 6, 7, Anaconda 8, Great Falls 9, Helena 10, Spokane, Wash., 12, Seattle 14, 15, New Whatcom 16, Vancouver, B. C., 17, Victoria 19, Seattle, Wash., 20-22, Olympia 23, Tacoma 24.

AU BRUY STOCK (Southern; Mittenthal Bros., mgrs.): Mobile, Ala., Nov. 13-17, Pensacola, Fla., 20-24.

AU BREY STOCK (Eastern; Mittenthal Bros., mgrs.): Niagara Falls, N. Y., Nov. 5-11, Bradford, Pa., 12-17.

BACKMAN COMEDY (John T. Backman, mgr.): Cedar Falls, Ia., Nov. 5-7, Marshalltown 8-10.

BALDWIN-MELVILLE STOCK: New Orleans, La., Sept. 16—indefinite.

BARRIER THEATRE (Edwin Barrie, mgr.): Hartford City, Ind., Nov. 5-10.

BEN HUR (Lew Brooks, mgr.): Philadelphia, Pa., Oct. 8-Nov. 17.

BENNETT-MOULTON (S. J. Gee; K. Robinson, mgr.): Bath, Me., Nov. 5-10, Rockland 12-17.

BENNETT-MOULTON (S. J. Gee; Earl Burgess, mgr.): Wilkes-Barre, Pa., Nov. 5-10, Williamsport 12-17, Easton 19-24.

BENNETT-MOULTON (S. J. Gee; J. F. Moulton, mgr.): Portland, Me., Nov. 5-10, Lynn, Mass., 12-17, Lawrence 19-24.

BINGHAM, RALPH: Ashburn, Ga., Nov. 6, Tipton 7, Moultrie 8, Camilla 9.

BLAIR, EUGENIE (A Lady of Quality; Henry Grossart, mgr.): Auburn, N. Y., Nov. 5, Zanesville, O., 9.

BON TON STOCK: Elmira, N. Y., Nov. 5-10.

BOSTON STOCK: Yarmouth, N. S., Nov. 5-7.

BRANDON THEATRE CO. (Whit Brandon, mgr.): Le Roy, Minn., Nov. 8-10, Preston 12-17.

BRIGGS, FLOYD R.: Plymouth, Wis., Nov. 5-7, Kaukauna 8-10.

CALEB WEST (Jacob Litt, mgr.): Chicago, Ill., Oct. 29—indefinite.

CARLTON, EFFIE: Madison, Me., Nov. 5-10, Show began 12-17, Rumford Falls Pt.

CARLTON, JED AND EMMA: Dresden, Ont., Nov. 5-10.

CARNE STOCK (Harry L. Webb, mgr.): Bellaire, O., Nov. 5-10.

CARPENTER, FRANKIE (Jere Grady, mgr.): Dover, N. H., Nov. 5-10, Lewiston, Me., 12-17, Augusta 19-24.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): New York city Oct. 1-Nov. 10.

CAUGHT IN THE WEB (W. E. Elmendorf, mgr.): Troy, N. Y., Nov. 5-7, Albany 8-10.

CHAMPLIN, CHAS. K.: Kingston, N. Y., Nov. 5-10.

CHASE-LISTER (Southern): Cedar Rapids, Ia., Nov. 5-10, Lincoln, Ill., 12-17, E. St. Louis 19, Jerseyville 19-24.

CHESTER, ALMA (Alma Chester, mgr.): Manchester, N. H., Nov. 5-10, Haverhill, Mass., 12-17.

CHASE-LISTER (Northern; H. H. Fisher, mgr.): Sioux Falls, S. D., Nov. 5-10, Aberdeen 12-17.

CLARKE, CRESTON: Brooklyn, N. Y., Nov. 5-10, Easton, Pa., 12.

CLARKE, HARRY CORSON (What Did Tomkins Do): Houston, Tex., Nov., 3-6, Brenham 7, Austin 8, San Antonio 9, 10, El Paso 12, Tucson, Ariz., 13, Phoenix 14, Prescott 15, Jerome 16, Pomona, Cal., 19, Riverside 20, Redlands 21, San Bernardino 22, San Diego 23, Santa Ana 24.

CLAYTON, UNA (Francis Morey, mgr.): Raleigh, N. C., Nov. 5-10, Greensboro 5-14, Danville, Va., 15-17, Staunton 19-24.

CLEMENT, CLAY: Iowa City, Ia., Nov. 6, Clinton 7, Galesburg 9, Burlington 10, Quincy, Ill., 12, Keokuk, Ia., 13, Peoria, Ill., 14, Davenport, Ia., 16, Minneapolis, Minn., 19-21, St. Paul 22-24.

COBURN COMEDY (W. E. Coburn, mgr.): Kittanning, Pa., Nov. 5-10.

COHAN, GUS: Canonsburg, Pa., Nov. 5-7, Jeannette 8-10, Irwin 12-14, Latrobe 15-17.

COLUMBIA STOCK (Ed C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 3—indefinite.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Elkton, Md., Nov. 5-7, Annapolis 8-10.

COOKE-CHURCH STOCK (H. W. Taylor, mgr.): Lowell, Mass., Nov. 5-10, Nashua, N. H., 12-17, Manchester 19-24.

CORE-ROOKE: Covington, Ga., Nov. 5-7.

COURTING AT GREEN'S: Streator, Ill., Nov. 6, La Salle 7, Decatur 8, Champaign 9, Danville 10.

COWSLIP FARM (W. A. La Bonti, mgr.): Saginaw, Mich., Nov. 6.

CRANE, WM. H. (David Harum; Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Oct. 9—indefinite.

CURTISS COMEDY: Pittsburg, Tex., Nov. 5-10, Marshall 12-17, Jefferson 19-24.

DALRYMPLE COMEDY: Faribault, Minn., Nov. 5-10.

DAVIDSON STOCK Co. (A. E. Davidson, mgr.): Mt. Vernon, O., Nov. 5-7, Tiffin 8-10, Findlay 12-14, Springfield 15-17, Muncie, Ind., 19-24.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Camden, N. J., Nov. 5-7, Holyoke, Mass., 8-10.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): McKeesport, Pa., Nov. 5-10, Wheeling, W. Va., 12-17, Sharon, Pa., 19-24.

D'OUZE, EDOUARD: Oshawa, Ont., Nov. 8, Bowmanville 9, Cobourg 10, Deseronto 12, Gananoque 13, Morrisburg 14, Cornwall 15, Gouverneur, N. Y., 16.

DONNELLA STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DORMOND-FULLER: Key West, Fla.—indefinite.

DOWN MOBILE: St. Catherines, Ont., Nov. 5, Hamilton 6, 7, Woodstock 8, Simcoe 9, Stratford 10.

DOWN ON THE FARM (H. W. Link, mgr.): Lynchburg, Va., Nov. 6, Danville 7, Culpepper 8, Charlottesville 9, Leesburg 10, Annapolis, Md., 12, Frederick 13, Brunswick 14.

DOWNING, ROBERT (E. D. Shaw, mgr.): McComb, Miss., Nov. 6, Canton 7, Columbus 8, Westpoint 9, Aberdeen 10, Little Rock, Ark., 12, Hot Springs 13, Texarkana 14, Shreveport, La., 15, Long View, Tex., 16, Palestine 17.

DRESSLER, MARIE (Miss Print): Newburgh, N. Y., Nov. 6, Syracuse 7, Ithaca 8, Rochester 9, 10, Auburn 12, Oswego 13, Utica 14, Schenectady 15, Troy 16, 17.

DREW, JOHN (Chas. Frohman, mgr.): New York city Sept. 11—indefinite.

ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Montpelier, Ind., Nov. 8-10, Dunkirk 12-17, Kokomo 19-24.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): Brooklyn, N. Y., Nov. 5-10.

EMPIRE STOCK: Cambridge, Md., Nov. 5-7.

EMPIRE STOCK: Du Bois, Pa., Nov. 5-10.

EWING-TAYLOR: Oklahoma City, Okla., Nov. 5-10.

FABIO ROMANI (Aiden Benedict: J. E. Murray, mgr.): Pittsburg, Kan., Nov. 6, Carthage, Mo., 7, Cherry Vale, Kan., 8, Parsons 9, Ottawa 10, Lawrence 12, Topeka 13, Leavenworth 14, Holton 15, Marysville 16, Hiawatha 17, Lincoln, Neb., 19, 20.

FALK AND VERONEE (J. L. Veronee, mgr.): Albuquerque, N. M., Nov. 5-10.

FANE-FARRELL (H. H. Shackleton, mgr.): Florence, Col., Nov. 5-10, Denver 12-17, Leadville 19-24.

FEDORA (C. B. Cashe, mgr.): Easton, Pa., Nov. 6, Allentown 7, Bethlehem 8.

FERRIS COMEDIANS: Quincy, Ill., Nov. 5-10.

FINNIGAN'S BALL (Eastern): Wheeling, W. Va., Nov. 5-7, Leetonia, O., 8, Alliance 9, Rochester, Pa., 10, Vandergrift 12, Greensburg 13, Washington 14, Warren 15, Greenville 16, Sharon 17.

FINNIGAN'S BALL (Western; Ollie Mack, mgr.): Emporia, Kan., Nov. 6, Topeka 7, Lawrence 8, Ottawa 8, Garnett 10, Ft. Scott 12, Chanute 13, Independence 14, Cherry Vale 15, Parsons 16, Pittsburg 17.

FISKE, MRS. (Charles E. Power, mgr.): Boston, Mass., Oct. 15-Nov. 10.

FOR HER SAKE (Eastern; Lester, Meditor and Cramer, mgrs.): Alliance, O., Nov. 6.

FOR HER SAKE (Western; Rusco and Holland, mgrs.): Monterey, Cal., Nov. 6, Salina 7, Hollister 8, Gilroy 9, Vallejo 12, Santa Rosa 13, Napa 14, Vacaville 15, Dixon 16, Woodland 17, Sacramento 18, 19, Nevada 20, Truckee 21, Virginia City, Nev., 22 Carson City 23, Reno 24.

FRIEND FRITZ (Marion Manola): Erie, Pa., Nov. 6, Warren 7, Titusville 8, Wheeling, W. Va., 9, 10, Liverpool, O., 12, Mansfield 13, 14, Akron 15, Warren 16, Youngstown 17, Fremont 19, Toledo 20, 21, Columbus 22, 23.

FROHMAN, CHARLES, COMEDIANS: New Orleans, La., Nov. 4-10.

FROHMAN, DANIEL, STOCK: Baltimore, Md., Nov. 5-10, Washington, D. C., 12-17, Brooklyn, N. Y., 19-24.

GALLAGHER STOCK: Northbridge, Mass., Nov. 5-10.

GIBNEY STOCK (Wm. Stanford, mgr.): Erie, Pa., Nov. 5-10, Sandusky, O., 12-17.

GILMORE, RAKNEY (Kidnapped in New York): Wapakoneta, O., Nov. 6, Kenton 7, Decatur, Ind., 8.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Minneapolis, Minn., Nov. 4-10, Wausau, Wis., 11, Eau Claire 12, Chippewa Falls 13, Duluth, Minn., 14, W. Superior 15, Fargo, N. D., 16, Grafton 17, Winnipeg, Man., 19, 20.

GOODBAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—indefinite.

GOODWIN, NAT C.: Chicago, Ill., Nov. 5—indefinite.

GOODWIN-WINTER (Jack Goodwin, mgr.): Frostburg, Md., Nov. 5-7, Lonaconing 8-10, Irwin, Pa., 12-18.

GORMAND AND FORD STOCK: Granby, Que., Nov. 5-10, Richford, Vt., 12-17.

GRIFFITH, JOHN (Al. Caldwell, mgr.): Geneva, N. Y., Nov. 6, Lyons 7, Penn Yan 8, Wellsville 9, Olean 10.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Providence, R. I., Nov. 5-10, Boston, Mass., 12-Dec. 8.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Northampton, Mass., Nov. 5-10.

HARE, JOHN: New York city Nov. 12—indefinite.

HARRIGAN, EDWARD (Jas. B. Alliger, mgr.): Elizabeth, N. J., Nov. 6, Reading, Pa., 8, Bethlehem 9, Allentown 10, Manch Chunk 12, Pottsville 13, Shamokin 14, Chambersburg 15, Carlisle 16, Johnstown 17.

HASWIN, CARL A. (A Lion's Heart; W. H. Oliatt, mgr.): Dayton, O., Nov. 5-8, Xenia 9, Springfield 15, Cincinnati 12-17.

HAWARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Beatrice, Neb., Nov. 5-10.

HEARTS OF OAK (Herne's; Dm. E. Gross, mgr.): Bennington, Vt., Nov. 6, Westfield, Mass., 7, Winsted, Conn., 8, So. Norwalk 9, Derby 10, Jersey City, N. J., 12-17, Syracuse, N. Y., 19-21, Rochester 22-24.

HELD, ANNA (F. Ziegfeld, mgr.): St. Louis, Mo., Nov. 5-10.

HELLO, BILL (Willis M. Goodhue, mgr.): Zanesville, O., Nov. 6, Newark 7, Columbus 8-10, Hamilton 12, Maysville, Ky., 13, Paris 14, Frankfort 15, 16, Winchester 17, Mt. Sterling 19, Ironton, O., 20, Ashland, Ky., 21, Athens, O., 22, Charleston, W. Va., 23, Huntington 24.

HER MAJESTY (W. A. Brady, mgr.): New York city Oct. 15—indefinite.

HERNE, JAMES A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): New York city Sept. 28—indefinite.

HILLMAN CO.: Rome, N. Y., Nov. 5-10.

HIMMELEIN'S IDEALS: Altoona, Pa., Nov. 5-10, Hamilton 12, Mayaville, Ky., 13, Paris 14, Frankfort 15, 16, Winchester 17.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Muskegon, Mich., Nov. 5-10.

HODGE, PODGE AND CO. (Peter Dailey): New York city Oct. 22—indefinite.

HOEFFLER, JACK, STOCK: Franklin, Pa., Nov. 5-10, Cumberland, Md., 12-17.

HOLDEN COMEDY: Evansville, Ind., Oct. 28-Nov. 6, Mattoon, Ill., 7-10.

HOWARD-DORSET: Ironton, O., Nov. 5-10.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.: Chas. H. Haystead, mgr.): Johnstown, N. Y., Nov. 6, Schenectady 7, Herkimer 8, Utica 9, 10, Norwich 12, Binghamton 13, Cortland 14, Corning 15, Penn Yan 16, Niagara Falls 17, Middleport 19, Medina 20, Albion 21, Watertown 22, Geneva 23, Auburn 24.

IMHOF COMEDY (W. Avery, mgr.): Highwood, Ill., Oct. 29—indefinite.

IMPERIAL STOCK: St. Louis, Mo., Oct. 14—indefinite.

IN OLD KENTUCKY: New Orleans, La., Nov. 5 to —.

IRWIN, MAY (H. E. Sire, mgr.): New York city Oct. 29—indefinite.

JAMES KIDDER: Norfolk, Va., Nov. 7, Richmond 8, Lynchburg 9, Charleston, S. C., 10, Savannah, Ga., 12, Augusta 13, Atlanta 14, Chattanooga, Tenn., 15, Knoxville 16, Lexington, Ky., 17, Louisville 19, 20, Nashville, Tenn., 21, Birmingham, Ala., 22, Montgomery 23, Mobile 24.

JEFFERSON, JOSEPH: Philadelphia, Pa., Nov. 5-17.

JOSSEY STOCK (C. E. White and E. E. Knowles, mgrs.): Gallup, N. M., Nov. 5, 6, Winslow, Ariz., 7, 8, Flagstaff 9, 10.

KEENAN, FRANK (A Poor Relation, No. 1; Fred G. Berger, mgr.): Paris, Ill., Nov. 6, Noblesville, Ind., 7, Anderson 8, Richmond 9, Middletown, O., 10, Cincinnati 12-17, Maysville, Ky., 19, Hamilton, O., 20, Xenia 21, Springfield 22, Newark 23, Tiffin 24.

KELCEY-SHANNON (Bruce Edwards, mgr.): New York city Nov. 5—indefinite.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Kane, Pa., Nov. 5-10, Clarion 12-17, Butler 19-24.

KERKHOFF-LOCKE: Smith Center, Kan., Nov. 5-10.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Lexington, Ky., Nov. 5-10.

KING DRAMATIC (Lawrence Grattan; N. Appell, mgr.): Paterson, N. J., Nov. 5-10.

KRAUSE-TAYLOR: Taylor, Tex., Nov. 5-10.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LEE, AMY (The Red Cat Inn; A. G. Delamater, mgr.): Columbus, O., Nov. 15-17.

LE MOYNE, MRS. (Liebler and Co., mgrs.): New York city Oct. 8-Nov. 10.

LEROYLE, BENNESSY (Other People's Money): Schenectady, N. Y., Nov. 6, No. Adams, Mass., 7.

LITTLE TRIXIE (Fred Robbins, mgr.): Harvard, Neb., Nov. 6, Aurora 7.

LOST IN EGYPT (Harris and Parkinson, mgrs.): Frederick, Md., Nov. 6, Chambersburg 7, Mechanicsville 8, Newville 9, Middletown 10.

LOST IN THE DESERT: Cleveland, O., Nov. 5-10, Detroit, Mich., 12-17, Chicago, Ill., 19-24.

LYCEUM COMEDY (Al. S. Evans): Altona, Ill., Nov. 5-10.

LYCEUM THEATRE STOCK: St. Joseph, Mo., Oct. 15—indefinite.

MACAULEY AND PATTON: Scranton, Pa., Nov. 5-10, Wilkes-Barre 12-17.

McAULIFFE, JERE (Harry Katzes, mgr.): Milford, Mass., Nov. 5-10, Concord, N. H., 12-17, Brockton, Mass., 19-24.

McHENRY, NELLIE (M'lss): Jersey City, N. J., Nov. 5-10.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Elwood, Ind., Nov. 5-7.

MACK, WILBUR: Alexandria, Ind., Nov. 5-7, Elwood 8-10.

McLOONEY'S WEDDING DAY (J. L. McCabe; Will W. Crimans, mgr.): Herington, Kan., Nov. 6, Lyons 7, Sterling 8, Newton 9, Eureka 10, Chanute 12, Neodosha 13, Cherry Vale 14, Chetopa 15, Galena 16, Joplin, Mo., 17.

MAM'SELLE AWKINS: Brooklyn, N. Y., Nov. 5-10.

MANNERING, MARY (Frank McKee, mgr.): Detroit, Mich., Nov. 5-10.

MAN'S ENEMY: Toronto, Ont., Nov. 5-10, Buffalo, N. Y., 12-17, Toledo, O., 19-21, Grand Rapids, Mich., 22-24.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Oct. 3-Nov. 24.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Burlington, Ill., Nov. 6, Keokuk, Ia., 7, Hannibal, Mo., 8, Jacksonville, Ill., 9, Alton 10.

MARKS BROS. (No. 1; T. Marks, mgr.): Ingersoll, Ont., Nov. 5-10, Woodstock 12-17.

MARKS BROS. (No. 2; R. W. Marks, mgr.): Oswego, N. Y., Nov. 5-10.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Chicago, Ill., Oct. 29-Nov. 17.

MATHES, CLARA: Prince Albert, Can., Oct. 29-Nov. 10.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Montgomery, Ala., Nov. 6, Birmingham 7, Chattanooga, Tenn., 8, Atlanta, Ga., 9, 10, Macon 12, Savannah 13, Columbus 14, Wilmington, S. C., 15, Richmond, Va., 16, Norfolk 17, Philadelphia, Pa., 19-24.

MELVILLE, ROSE (Stephen Hopkins): St. Paul, Minn., Nov. 5-10.

MOREY STOCK CO. McPherson, Kan., Nov. 5-10, Hutchinson 12-17.

MRS. B. O'SHAUGHNESSY, WASH LADY (Frank E. Baker, mgr.): Cleveland, O., Nov. 5-10.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Springfield, O., Nov. 6, Indianapolis, Ind., 7, Richmond 8, Muncie 9, Lima 10, Detroit, Mich., 12-14, Lansing 15, Grand Rapids 16, 17.

MORRISON COMEDY (Leigh Morrison, mgr.): Newport, R. I., Nov. 5-10, Woonsocket 12-17, Gloucester, Mass., 19-24.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Delaware, O., Nov. 5-10, Salineville 12-17, Rochester, Pa., 19-24.

MURPHY, JOSEPH: St. Thomas, Ont., Nov. 6, London 7, St. Catherines 8, Hamilton 9, 10, Brooklyn, N. Y., 12-17, New York city 19-24.

MURRAY COMEDY: Terre Haute, Ind., Nov. 5-10.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.): Newport News, Va., Nov. 7, Norfolk 8, Petersburg 9, Roanoke 10, Knoxville, Tenn., 12, Chattanooga 13, Rome, Ga., 14, Birmingham, Ala., 15, Atlanta, Ga., 16, 17, Augusta 19, Charleston, S. C., 20, Savannah, Ga., 21, Macon 22, Selma, Ala., 23, Meridian, Miss., 24.

MYERS, LITTLE IRENE (Will H. Meyrs, mgr.): Marion, Ind., Nov. 5-10.

MY FRIEND FROM INDIA: Butte, Mont., Nov. 11-14, Anaconda 16.

MYRKLE AND HARDER (J. G. Glasgow, mgr.): Augusta, Ga., Nov. 5-10.

NAUGHTY ANTHONY AND MADAME BUTTERFLY (David Belasco, prop. and mgr.): Hartford, Conn., Nov. 6, Bridgeport 9, Brooklyn, N. Y., 19-24.

NEILL, JAMES: Cripple Creek, Col., Nov. 8, Pueblo 9, Colorado Springs 10, Denver 12-17, Wichita, Kan., 19, 20, Lawrence 21, Leavenworth 22, St. Joseph, Mo., 23, 24.

NETHERSOLE, OLGA: New York city Nov. 12-Dec. 8.

NEXT DOOR (J. H. Arthur, mgr.): Mauch Chunk, Pa., Nov. 6, Lehighton 7, Coatesville 8, Lancaster 9, York 10, Harrisburg 12, 13, Carlisle 14.

OLCOTT, CHAUNCEY: Pittsburg, Pa., Nov. 5-10.

OLD ARKANSAW: Joplin, Mo., Nov. 6, Columbus, Kan., 7, Pittsburg 8, Ft. Scott 10, Webb City, Mo., 11, Neosho 12, Clinton 13, Jefferson City 15, Booneville 16, Moberly 17, St. Charles 18, Edwardsville, Ill., 19, Mt. Vernon 20, Vincennes, Ind., 23, Terre Haute 24.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Walla Walla, Wash., Nov. 6, Pendleton, Ore., 7, The Dalles 8, Vancouver, B. C., 9, Astoria, Ore., 10, Portland 11-17, Blaine, Wash., 19, Fairhaven 20, New Whatcom 21, Everett 22, Snohomish 23, Tacoma 24.

OLIVER-LESLIE STOCK: Los Angeles, Cal., Sept. 9—indefinite.

O'NEILL, JAMES (Liebler and Co., mgrs.): New York city Oct. 27—indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): St. Louis, Mo., Nov. 5-10.

ON THE SUWANEE RIVER (Stair and Nicholl, props.; C. M. Fates, mgr.): Cincinnati, O., Nov. 5-10, Dayton 12-24.

OUR NEW MINISTER (Thompson and Ryer, mgrs.): Hartford, Conn., Nov. 5-7, Norwich 8, Worcester, Mass., 9, 10.

PALMER'S STOCK (W. R. Palmer, mgr.): Florence, S. C., Nov. 5-7, Sumter 8-10.

PAYTON, CORSE, COMEDY (J. Y. Macauley, mgr.): Lawrence, Mass., Nov. 5-10, Manchester, N. H., 12-17, Holyoke, Mass., 19-24.

PAYTON, CORSE, STOCK (David L. Ramage, mgr.): New London, Conn., Nov. 5-10, Fall River, Mass., 12-17, New Bedford 19-24.

PAYTON THEATRE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 24—indefinite.

PELHAM CO.: Bolivar, N. Y., Nov. 5-10.

PHEENIX STOCK: Atlanta, Ga., Sept. 24—indefinite.

PRICE ARLINGTON (William N. Smith, mgr.): Pawnee, Ok. Ter., Nov. 5-10.

PRIVATE JOHN ALLEN (Chas. B. Hanford): Shreveport, La., Nov. 6, Marshall, Tex., 7, Tyler 8, Palestine 9, Huntsville 10, Houston 12, Benham 13, Austin 14, San Antonio 15, Temple 16, Belton 17, Waco 19, Corsicana 20, Dallas 21, Ft. Worth 22, Weatherford 23, Denton 24.

QUO VADIS (Aiden Benedict's; Col. Bernard, mgr.): Kearney, Neb., Nov. 6, Hastings 7, Superior 8, Geneva 9, Seward 10, Wilbur 12, Crete 13, Plattsmouth 14, Nebraska City 15, Auburn 16, Falls City 17, Fairbury 19.

QUO VADIS (Aiden Benedict's; E. C. Summers, mgr.): Mt. Vernon, Ill., Nov. 6, McLeansboro 7, Mt. Vernon, Ind., 8, Henderson, Ky., 9, Morganfield 10, Hopkinsville 12, Clarksville, Tenn., 13, Pulaski 14, Columbia 15, Athens, Ala., 16, Florence 17, Huntsville 19.

QUO VADIS (Aiden Benedict's; E. L. Stetson, mgr.): Hyde Park, Mass., Nov. 6, Gloucester 7, Lynn 8-10, Portsmouth, N. H., 12, Malden, Mass., 13, Waltham 14, Pawtucket, R. I., 15-17, Worcester, Mass., 19-24.

QUO VADIS (Whitney and Knowles, mgrs.): Nashville, Tenn., Nov. 5-10.

RASHL

UNCLE TOM'S CABIN (Abbey's): Whitby, Ia., Nov. 6, Sioux 9, Salix 10.
UNCLE TOM'S CABIN (Al. W. Martin's; Eastern): Chas. L. Walters, mgr.): Mansfield, O., Nov. 7, Bucyrus 8, Sandusky 9, Ashtabula 10.
UNCLE TOM'S CABIN (Al. W. Martin's; Western; Geo. D. Walters, mgr.): Hastings, Neb., Nov. 6, Kearney 7, Grand Island 8, York 9, Fremont 10.
UNCLE TOM'S CABIN (Stetson's; Eastern): Leon Washburn, mgr.): Saratoga, N. Y., Nov. 6, Mechanicville 7, Troy 8-10.
VALENTINE STOCK: Halifax, N. S.—indefinite.
VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.
VANCE, ELMER: Akron, O., Nov. 9-10.
VILLAIR, ALLEN (Geo. Hasbrouck, mgr.): Dalton, Mass., Nov. 5-10.
WAITE'S COMEDY (R. R. Simmons, mgr.): Brockton, Mass., Nov. 5-10, Salem 12-17, Nashua, N. H., 19-24.
WALSH, BLANCHE (Marcelle): Buffalo, N. Y., Nov. 8-10.
WALTERS, JULE (Side Tracked): Leipsic, O., Nov. 6, Ottawa 7, St. Mary's 8, Delphos 9, Ft. Wayne, Ind., 10, Kendallville 12, Auburn 13, Decatur 14, Portland 15, Alexandria 16, Marion 17, Bunkirk 19, Connersville 20, Greensburg 21, Seymour 22, Bloomington 23, Bedford 24.
WARD AND VOKES (E. D. Stair, mgr.): Memphis, Tenn., 6, 7, Greenville, Miss., 8, Vicksburg 9, Natchez 10, New Orleans, La., 11-17.
WARDE, FREDERICK (Clarence M. Bruce, mgr.): Waco, Tex., Nov. 6, Dallas 7, 8, Ft. Worth 9, 10, Pueblo, Col., 12, 13, Colorado Springs 14, 15, Cripple Creek 16, 17.
WAY DOWN EAST (Western): Elkhart, Ind., Nov. 6, Joliet, Ill., 7, Bloomington 8, Springfield 9, Peoria 10, Jacksonville 12.
WE-UNS OF TENNESSEE (Mittenthal Bros., mgrs.): Chicago, Ill., Nov. 5-11, Toledo, O., 12-17.
WHAT HAPPENED TO JONES (Chas. F. Brown, mgr.): Plainfield, N. J., Nov. 6, Boonton 7, Paterson 8-10.
WHEN WE WERE TWENTY-ONE (E. E. Rice, mgr.): Buffalo, N. Y., Nov. 5-10.
WHERE IS COBB (Eastern; Miller and Eagan, mgrs.): Kenova, Pa., Nov. 6, Lock Haven 7, Philipsburg 8, Clearfield 9, Hastings 10, Punxsutawney 12, Dubois 13.
WHERE IS COBB (Western; Elmer Walters, mgr.): Cripple Creek, Col., Nov. 6, Salida 7, Provo, U., 12, Brigham 13, Ogden 15, Rawlins, Wyo., 16, Laramie 17, Denver, Col., 18-24.
WHOSE BABY ARE YOU (Swan and Murphy's): San Francisco, Cal., Nov. 4-10, San Jose 11, 12, Hanford 14, Bakersfield 15, Santa Barbara 16, Los Angeles 22-24.
WIFE SMITH LEFT HOME (Broadhurst Bros., mgrs.): Seymour, Ill., Nov. 6.
WIDDEMANN'S BIG SHOW (Willis Bass, mgr.): Jackson, Miss., Nov. 5-10.
WILLARD, E. S.: Boston, Mass., Nov. 12—indefinite.
WILLIAMS AND WALKER: Paterson, N. J., Nov. 5-17.
WILLIAMS COMEDY: New Haven, Ky., Nov. 5-10, Lebanon Junction 12-17, Springfield 19-24.
WILLS BROS.: Poughkeepsie, N. Y., Nov. 8-10.
WOOD DRAMATIC: Red Bank, N. J., Nov. 5-10.
WOODWARD-WARREN: Rome, Ga., Nov. 5-10.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (William Park, mgr.): St. Paul, Minn., Nov. 4-10, Oshkosh, Wis., 12, Fond du Lac 13, Janesville 14, Milwaukee 15-17, Chicago, Ill., 19-Dec. 8.
AZZALI OPERA: San Francisco, Cal., Sept. 8—indefinite.
BLACK PATTI TROUBADOURS (Voeckel and Nolan, mgrs.): Jamestown, N. Y., Nov. 6, Olean 7, Bradford, Pa., 8, Franklin 9, Meadville 10, Sharon 12, Youngstown, O., 13, Alliance 14, Wheeling, W. Va., 16, 17, Parkersburg 19, Ironton, O., 20, Huntington, W. Va., 21, Ashland, Ky., 22, Frankfort 23, Lexington 24.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.
COLUMBIA COMIC OPERA: Wilmington, N. C., Nov. 5-10.
DANIELS, FRANK (Kirke La Shelle, mgr.): Colorado Springs, Col., Nov. 6, Salt Lake City, U., 8-10, San Francisco, Cal., 12-25.
DE ANGELIS, JEFFERSON: Cincinnati, O., Nov. 5-10.
ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.
FLORODORA: New York city Nov. 12—indefinite.
FOXY QUILLER: New York city Nov. 5—indefinite.
GLASER, LULU (OPERA (F. W. Martineau, mgr.): Albany, N. Y., Nov. 12, 13, Troy 14, Utica 15, Syracuse 16, 17, Bridgeport, Conn., 19, New Haven 20, 21, Watertown 22, Hartford 23, 24.
GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York city Oct. 1—indefinite.
GRAU, MAURICE: Los Angeles, Cal., Nov. 9, 10, San Francisco 12-Dec. 1.
HERALD SQUARE OPERA (Nelson and Kintzing): Rocky Mount, N. C., Nov. 6, Tarboro 7, Washington 8-10, Greenville 12, 13, New Bern 14-17.
NIELSEN, ALICE (Frank L. Perley, mgr.): Kansas City, Mo., Nov. 5-10.
OLAMPIA OPERA: Americus, Ga., Nov. 5, 6, Albany 7-10, Columbia, S. C., 12-14, Eufaula, Ala., 15, 16, Brandon, Miss., 19-24.
PRINCE PRO TEM: Lynn, Mass., Nov. 6.
PRINCESS CHIC: Chicago, Ill., Nov. 5-10, St. Paul, Minn., 11-14.
SAN TOY: New York city Oct. 1-Nov. 24.
SUPERBA (Hanlon's): Milwaukee, Wis., Nov. 4-10, Chicago, Ill., 11-17, Grand Rapids, Mich., 19-21.
THE BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): New York city Sept. 24-Nov. 10.
THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Cripple Creek, Col., Nov. 6, Pueblo 7, Colorado Springs 8, Denver 9-17.
THE BOSTONIANS: Boston, Mass., Nov. 29—indefinite.
THE CADET GIRL: Boston, Mass., Oct. 29—indefinite.
THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Providence, R. I., Nov. 5-10, Newport 12, Milford, Mass., 13, Marlboro 14, Springfield 15, Holyoke 16, Northampton 17, Pittsfield 19, Albany, N. Y., 20, Troy 21, Saratoga 22, Schenectady 23, Utica 24.
THE TELEPHONE GIRL: Detroit, Mich., Nov. 5-10.
WILBUR OPERA (Maud Daniels, mgr.): Youngstown, O., Nov. 5-10.
WILPUR-KERWIN OPERA: Columbus, Miss., Nov. 5-7, Tuscaloosa, Ala., 8-10, Jackson, Miss., 12-14, Canton 15-17, Fort Gibson 19, 20.
WILSON, FRANCES (Ariel Barney, mgr.): Boston, Mass., Oct. 29-Nov. 10.

VARIETY.

A DAY AT MANHATTAN (Yale's): Lafayette, Ind., Nov. 7, Frankfort 9, Logansport 10.
AMERICAN BURLESQUERS (W. B. Watson, mgr.): New York city Nov. 5-10, Brooklyn, N. Y., 12-17.
BEHMAN SHOW: Brooklyn, N. Y., Oct. 29-Nov. 10.
BIG SENSATION (Matt J. Flynn): Troy, N. Y., Nov. 5-7, Albany 8-10.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Washington, D. C., Nov. 5-10.
BRIGHT LIGHTS (Jolliffe's): Berryville, Va., Nov. 12, 13, Charlottestown, W. Va., 14, 15, Berkley Springs 16, 17.
BROADWAY BURLESQUERS: New York city Nov. 5-10.
BURKE AND CHASE'S: Pittsburg, Pa., Nov. 5-10.
BUTTERFLY BURLESQUERS: Rochester, N. Y., Nov. 5-7.
CITY CLUB (Misco's; Clark Bull, mgr.): Chicago, Ill., Nov. 5-10, Milwaukee, Wis., 12-17, Grand Rapids, Mich., 19-24.
DAINTY DUCHESS (L. L. Weber, mgr.): Paterson, N. J., Nov. 5-10.
DAINTY PAREE (J. H. Barnes, mgr.): Detroit, Mich., Nov. 5-10.
EMPIRE VAUDEVILLIANS: Chicago, Ill., Nov. 5-10.
FULGORA'S STARS: Baltimore, Md., Nov. 5-10.
GAY BUTTERFLIES (H. C. Jacobs, mgr.): Rochester, N. Y., Nov. 5-7, Hamilton, Ont., 8-10.
GAY MASQUERADERS (Eastern; Harry Brown, mgr.): Lynn, Mass., Nov. 5-7.
GAY MASQUERADERS (Western; Fred J. Huber, mgr.): St. Louis, Mo., Nov. 5-10, Kansas City 12-17.
GAY MORNING GLORIES: Hartford, Conn., Nov. 5-7.
HIGH ROLLERS (A. H. Woodhull, mgr.): St. Paul, Minn., Nov. 5-10, Chicago, Ill., 12-17.
HYDE'S COMEDIANS: Indianapolis, Ind., Nov. 5-10.
INDIAN MAIDENS (Frank R. Carr, mgr.): Cincinnati, O., Nov. 5-10.
IRWIN BROS.: Brooklyn, N. Y., Nov. 5-10.
JACK'S, SAM T. (Mabel Hazelton, mgr.): Scranton, Pa., Nov. 5-7, Binghamton, N. Y., 8-10.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Providence, R. I., Nov. 5-10, New York city 12-17, Boston, Mass., 19-24.
KING RASTUS (Isham's): Minneapolis, Minn., Nov. 5-10.
KNICKERBOCKER BURLESQUERS (Robie's): Baltimore, Md., Nov. 5-10, New York city 12-24.
LITTLE EGYPT BURLESQUERS: Washington, D. C., Nov. 5-10.
LONDON BELLES (Rose Sydell's): Grand Rapids, Mich., Nov. 5-10.
NEW YORK GIRL (Howard and Emerson, mgrs.): Philadelphia, Pa., Nov. 5-10.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Brooklyn, N. Y., Nov. 5-10.
RAILROAD JACK (R. Guy Caufman, mgr.): Marshalltown, Ia., Nov. 6, Newton 7, Bellepleine 8, Marengo, Ill., 9.
READICK'S BLACK CROOK (A. R. Felton, mgr.): Vancouver, B. C., Nov. 6, Aberdeen, Wash., 7, Olympia 8, Tacoma 9, 10, Seattle 12-17.
REEVES AL.: Hartford, Conn., Nov. 8-10.
RENTFROW'S PATHFINDERS: Warren, O., Nov. 5-10.
RENTZ SANTLEY: Buffalo, N. Y., Nov. 5-10.
RICE AND BARTON'S BIG GAIETY: Indianapolis, Ind., Nov. 5-10.
ROSE HILL ENGLISH FOLLY: Brooklyn, N. Y., Nov. 5-10.
SAPHO BURLESQUERS: New York city Nov. 5-10.
SCHINNER SHOW: Toronto, Ont., Nov. 5-10.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): New York city Nov. 5-10.
TRANS-OCEANICS (Hopkins': R. Fulgera, mgr.): Minneapolis, Minn., Nov. 5-10.
TROCADERO BURLESQUERS (Waldron and Bryant, mgrs.): Jersey City, N. J., Nov. 5-10.
TURNER CLUB BURLESQUERS: Brooklyn, N. Y., Nov. 5-10.
UTOPIANS (T. W. Dinkins, mgr.): Milwaukee, Wis., Nov. 5-10.
VAGABONDS (T. W. Dinkins, mgr.): Omaha, Neb., Nov. 5-10.
VICTORIA BURLESQUERS: Syracuse, N. Y., Nov. 5-10.
WILLIAMS', HARRY: Cleveland, O., Nov. 5-10.
WINE, WOMAN AND SONG: Philadelphia, Pa., Nov. 5-10.

MINSTRELS.

BARLOW AND WILSON'S: Piedmont, W. Va., Nov. 6, Grafton 7, Fairmont 8, Monongah 9, Clarksburg 10.
BEACH AND BOWERS': San Jose, Cal., Nov. 6, Stockton 7, Fresno 8, Bakersfield 9.
CRACK-A-JACK (Clark Hillyer, mgr.): Philadelphia, Pa., Nov. 5-10.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Waterville, Me., Nov. 6, Winthrop 7, Augusta 8, Skowhegan 9, Fairfield 10, Hallowell 12, Togus 13, Gardenia 14, Bath 15, Portland 16, 17, Farmington, N. H., 20, Somersworth 21, Exeter 22, Malden, Mass., 23, Beverly 24.
DIAMOND BROS.' (John C. Fox, mgr.): Jeannette, Pa., Nov. 6, Greensburg 7, Latrobe 8, Mt. Pleasant 9, Johnstown 10, Tyrone 12, Altoona 13.
FIELD, AL. G. (Eastern; Dan Quinlan, mgr.): Canton, Miss., Nov. 6, Jackson 7, Yazoo City 8, Greenville 9, Helena, Ark., 10.
FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Sherman, Tex., Nov. 6, Paris 7, Corsicana 8, Dallas 9, 10, Shreveport, La., 12, Texarkana, Tex., 13, Hot Springs, Ark., 14, Little Rock 15, Ft. Smith 16, Springfield, Mo., 17.
HARRISON BROS.': Dallas, Tex., Nov. 6, Waxahachie 7, Hillsboro 8, Corsicana 9, Waco 10.
HAVERLY'S: Spokane, Wash., Nov. 5, 6, Wallace, Id., 7, Pendleton, Ore., 9, Walla Walla, Wash., 10.
HENRY, HI: Poughkeepsie, N. Y., Nov. 6, Hudson 7, Schenectady 8, Kingston 9, Newburgh 10, Paterson, N. J., 12-14, Hoboken 15-17.
MORRISON'S BELLE: Joggin's Mines, N. S., Nov. 6, Spring Hill 7, Parrsboro 8, Canning 9, Windsor 10.
NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Manchester, N. H., Nov. 6, Franklin 7, Concord 8, Laconia 9, Nashua 10, Somersworth 12, Biddeford, Me., 13, Augusta 14, Bath 15, Rockland 16, Belfast 17, Bangor 19, Skowhegan 20, Lewiston 21, Kennebunk 22, Newburyport 23, Portsmouth, N. H., 24.
PRIMROSE AND DOCKSTADER'S (Jas. H. Decker, mgr.): St. Louis, Mo., Nov. 5-10.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Thurber, Tex., Nov. 6, Moline 7, Colorado City 8, El Paso 10, Silver City, N. M., 12, Deming 13, Tucson, Ariz., 16, Phoenix 17, Riverside, Cal., 19, San Diego 20, Santa Ana 21, Ventura 22, Santa Barbara 23, Santa Paula 24.
RUSCO AND HOLLAND'S: Fernandina, Fla., Nov. 6, Jacksonville 7, St. Augustine 8, Palatka 9, Sanford 10, Orlando 12, Tampa 13, Ocala 14, Valdosta, Ga., 15, Savannah 16, Charleston 17, Wilmington, N. C., 19, Goldsboro 20, Rocky Mount 21, Petersburg, Va., 22, Norfolk 23, Newport News 24.
SCOTT'S, OLIVER: Kansas City, Mo., Nov. 4-10.
SUN'S, GUS: Morristown, N. J., Nov. 6, So. Amboy 7, Asbury Park 8, Freehold 9, Lakewood 10, Bridgeton 12, Salem 14, Woodstown 15, Frankford, Pa., 16, West Chester 17.
VOGEL AND DEMING'S: Peterborough, Ont., Nov. 6, Belleville 7, Brockville 8, Ottawa 9-10, St. John, N. B., 12.

MISCELLANEOUS.

ALABAMA TROUBADOURS: St. Johnsbury, Vt., Nov. 6, Newport 7, Enosburg Falls 8, St. Albans 9, Burlington 10, Vergennes 12, Bristol 13, Middlebury 14, Rutland 15, Fair Haven 16.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Albert Lea, Minn., Nov. 6, Mason City, Ia., 7, Ottumwa 8, Cedar Falls 9.
BROOKE CHICAGO MARINE BAND (Central Lyceum Bureau, mgrs.): Cortland, N. Y., Nov. 6, Newark Valley 7, Hornellsville 8, Wellsboro, Pa., 9, Owego, N. Y.
FIFTY FIRST IOWA BAND: Jackson, Minn., Nov. 6, Sherburn 7, Pipestone 8.
GRIFFITHS, THE (Hypnotists): Fredonia, Kan., Nov. 5-11, Elk City 12-14, Coffeyville 15-17.
HEIDEMANN, LEON (Thurner and German): City of Mexico, Mex., Nov. 5-10.
JAMES' BAND: Athens, Ga., Nov. 6, Atlanta 7, Macon 8, Augusta 9, Savannah 10, Charleston, S. C., 11, Chattanooga, Tenn., 12, Birmingham, Ala., 13, Clarksville 14, Nashville, Tenn., 15, Jackson 16, Memphis 17, Little Rock, Ark., 18, Ft. Smith 19, Springfield, Mo., 20, Joplin 21, Ft. Scott, Kan., 22, Topeka 23, Leavenworth 24.
KELLAR (Magician; Dudley McAdow, mgr.): Oshkosh, Wis., Nov. 6, Janesville 7, Aurora, Ill., 8, Lincoln 9, Springfield, Mo., 10, St. Louis 12-17.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Sedalia, Mo., Nov. 5-10.
LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.
RAFF (Magician): Lake Odessa, Mich., Nov. 5-10.
SEVENGALA (Walter C. Mack, mgr.): Watertown, Wis., Nov. 5-10, Tomah, Ia., 17, Alma 19-24.
THOMAS AND TUCKER'S JUBILEE SINGERS: Bergen, N. Y., Nov. 5, 6.

CIRCUSES.

BARNUM AND BAILEY'S: Munich, Germany, Oct. 25-Nov. 7.
EUREKA ROYAL SHOWS: Elizabeth City, N. C., Nov. 6, Berkley, Va., 7.
RINGLING BROS.: Weatherford, Tex., Nov. 6, Terrell 7, Marshall 8, Shreveport, La., 9, Natchitoches 10.

LETTER LIST.

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WOMEN.

Australian Sisters, Hattie Arnold, Celia Alsberg, Clarisse Agnew, Ada Adair, Louise Averill, Lillian Andrews, Abbott Sisters, Lillian Alexander, Aimee, Florence Ackley, Edna Aug, Fannie Aiggle, Mrs. M. M. Adams.

Barron, Nora, Lydia Barry, Edna Brumby, Olive Byson, Mrs. E. Y. Backus, Ella Baker, Edna Beach, Edith Berwyn, Ruby Bain, Aileen Bertelle, Mrs. E. L. Brackett, Lillian Bowen, Stella Bonheim, Kittie Beck, Ethel Moore Brockmeyer, Mrs. Helen Jones Barclay, Etta Butler, Mrs. N. Bergen, Adelaide Bruno, Fanny Bloodgood, Helen Bertram, Maggie Bennett, E. Beach, Minnie Britton, Hattie Bernard, Grace M. Bradford, Josephine Byrnes, Lou Arnold Benton, Mrs. Ed. Brady, Anna Boyd, Victoria Brinkley, Agnes Bruce, Judith Bordde, Florence Burgess, Mrs. J. Barton, C. H. Ball, Lillian Bailey, Arta Bowen.

Clemence, Beatrice, Bessie Challenger, Edith Crane, Zella Clayton, Carrie Calhoun, Hattie Clark, M. L. Carver, Mrs. C. G. Craig, Jean Caskie, Jennie Caine, Miss Carlton, Kate Condon, Floy Crowell, Violet Carlstedt, Ella Chapman, Bertie Crawford, Gladys Lee Churchill, Beline Calvert, Rena Cumley, Grace Courtlee, Evangeline Collins-Carter, Louise Calline, Ruth M. Cauldwell, Jeanne Cotnil, Georgia Cayvan, Clara Coleman, Blanche Crenge, M. Cornille, Edythe Chapman, Adlaid Colden, Dot Carter, H. E. Clarke-Corlette.

De Pasquali, Bernice, Mrs., Mrs. Emma Donaldson, Kittie De Lorine, Dolly De Vyne, Margaret Dunn, Mary Downs, Bertha Dowling, Bessie Davis, Ruth Dennis, Maud Daniel, S. Durand, Dorothy Drew, Helen Du Carte, Maude Davis, Annie Darling, Cassie Dameling, Mrs. L. Duncan, Marie Dressler, Maud Dette, Mrs. A. E. Durham, Estelle De Mar, Mrs. R. L. Downing, Dorothy Dempsey, Joe Dougherty, Elanore Dase, Louise De Wolfe, Madge Dover, Maude Reese Davies, Minnie Delmont, Sadie Dunbar, Minnie Dupree, Mrs. R. J. Dustan, Clara Dickey, Lena Drew.

Elton, Eleanor, Ruth Eldredge, J. Edwards, Elinore Sisters, Belle Emmett, Erminie Earl, Helen Earle, Kathryn M. Evans, Blanche Earl, Irene Everetts, Florence Elliott, Elsie Esmond, Emilie Edwards, Mercerta Esmonds, Lizzie Evans, Little Elsie, Catherine Carlish-Elk.

French, Helen, Edith Fassett, Marie Franklin, Willa Fevur, Helen Ford, Mrs. J. Fynn, Lois Fuller, Wm. Farnum, Helen Fay, La Fourette, Inez Foreman, Pauline Fletcher, Mrs. E. S. Fisk, Mrs. Fraser, Effie Fay, Josephine Fey, Forena Folsom, Olive Fremstad, Selina Fetter, Ella Fountainblean, Minnie Flynn.

Gordon, Marion, Louise Gunning, Estelle Gilbert, Valeska Golden, Marie Gilner, Eva Welch Goodstadt, Grace Gurnald, Grace Gresham, Afternoon Girl, Alice Gilbert, Lulu Glaser, Grayce Glaser, Carlotta Gillman, Cecilia Garrick, Billie Girard, Helen Grantley, Nellie Granville, Amelia Granville, Lotta Gladstone, Louise Galloway, Gladys Granger, M. T. Gordon, May Gill, Julia Goodsell, Florence Gerald, Frances Gale, Elizabeth Ginty, Daisy Grogan, Kittie Gardner, Madge Gilard.

Hilton, Clara, Maud Harrison, May Hamilton, G. H. Hanson, Maud Edna Hall, Marie Henderson, Mrs. Edwin Holt, Eliza Hudson, Mrs. Harry Hernlsen, Agnes Hendricks, Almira Hallam, Louise Hilliard, Fanny Hopkins, M. Heather, Helen Hunt, Ethel Hornick, A. Grace Hadsell, Artie L. Hall, Leona Hamilton, Lillie Hall, Clara B. Hunter, Mrs. Jno. Haden, Hengler Sisters, Mary Hall, Julia Hanchett, Selma Herman, Annie Hock, Virgie Hall, Alice Hosmer, Miss Hawley, M. Hall, Florence Harvey, Pauline Hall, Madge Henry, Eyrle C. Howard.

Ives, Alice D.

Jackson, Mary E., Mrs. T. E. Jordan, Cecil Jefferson, Edith M. Jameson, Alice Johnson, Selene Johnson, Jennie Joyce, Ada Jones.

King, Mr. or Mrs. U. C., Mabel Knowles, Miss Kulp, Alice Knowland, Ollie Kurschman, Beatrice Kerr, Mazie King, Frances E. King, Susie Kirwin, Madame Komosh, Julie Kingsley, Mattie Keene.

Lyle, Maud, Elsie Maud Lyle, Ida Lewis, Gladys Lee, Mrs. W. Lemon, Mrs. Wilfred Lucas, Adelaide Lehaire, Mary Van Tromp Labadie, Mrs. Carl Leiburg, Adile Lawrence, Beatrice Lieb, Mabel Lambert, Lora Lattimer, Dell Lincoln, Miss Lapiene, Leona Linistead, Irene Liston, Maude Le Roy, Gussie Larsen, Sallie Lee, Grace Leonard, Charlotte Lowe, Edna Earlie Linden, Nellie Lynch, E. Lyons, Kittie Le Loonee, Willette Langtry, Catharine Linyard, Loy Lozette, Annie Lynne, Miss Lemon, Mrs. J. W. Long, Nellie Lindroth, Gilberta Lenrock.

Marsden, Mrs. Dorothy Madison, Marian Mardia, E. Millhard, Mrs. W. H. Miles, Olive Thorne Miller, Minnie Murray, Laura Millard, Inez Macusker, Mary Mackenzie, Annie Myers, Mrs. Edwin Maynard, Marion Manola, Helen C. Moore, Alice Meredith, Sophia Monaghan, Rose Mayo, Esther Moore, Dorothy Morton, Helen Marvin, Adeline Mann, Lillian Marshall, Helena Mora, Helen Merritt, Clara T. Moore, Bessie Marden, Nettie Marshall, Phyllis Mordaunt, Millie Maybourn, Sue Belle Meade, Eleanor Moretti, Grace Moore, Leni Marley, Kitty Murray, Margaret Mayo, Edna May, Alma Morthand, Mrs. W. J. Montgomery, Mrs. Leon Morris, Marie Minturn, Mazie Molyneux, Grace Mallender, Mabel Morrison, Leila McIntyre, Margaret McNulty, Idella Macdonell, Clara McElesty.

Nethersole, Olga, Mollie Nelson, Allen Newell, Mary Anderson Navarro, Mrs. Geo. Morton, Medena Newark, Ida Nicoli, Adelaide Norwood.

Ouri, Adele Purvis, Marie Osborne, Martha O'Owan, Rita O'Neal, Ermina Osbourn, Constance Orfwenson, Kathryn Osterman.

Pierce, Alice, Grace D. Pierce, Isabel Pengra, Agnes Proctor, Chandia Petite, Blanche Panti, Edith Pollock, Mrs. G. J. Potter, Gertrude Page, Irene Perry, Lizzie Price.

Rigny, Fiinedo, Sally Randall, Nettie Allyn Roberts, Lucille Reedy, Ada Russell, Ada Rehan, Jennie Russel, Jennie Reiffarth, Marie Rhea, Merlian Robbiere, Nina Rudolph, Lizzie Reschelle, Mattie Rooney, Zelma Rawlston, Mrs. C. B. Rust, Mrs. Milton Royle, Maybelle Rother, Nellete Reed, H. Ross, Helen Royton, Helen Reimer.

Selbach, Mamie, Jeannette St. Henry, Irma Stowe, Anna Schlesinger, Bertha St. Clair, Miss Seelye, Helene Smith, Helen Strickland, Wilma Stokes, A. Strang, Mrs. Frank Scott, Meta Smith, Katherine Standish, Lottie Seymour, Mrs. M. Scott, Marion Singer, Mrs. Mark Sullivan, Irene Stewart, Lillian Schwelin, May Sargent, Josie Sullivan, Lucille Saunders, Margaret Shafer, Maude Scott, Lucille Spinney, Josie Sissin, Marie Stokes, Virginia Spencer, Isabelle Sherman, Mr. and Mrs. Schaffer, Grace Sherwood, Isabelle Stevens, Mabel Sisson, Lizzie Stein, Mrs. Chas. McC. Smith, Mamie Scott, Orpha Soule, Edith Scott, May Stein, Sadie Shuman, Millie Stevens, Grace and May Sherman.

Thomas, Lillian, West Temple, Emma Thompson, Miss Tanner, Mrs. A. Thompson, Jane Taylor, Mrs. Frank Tannehill, Edith Tucker, Mrs. C. B. Trescott, May Tobin, Marie Trodley, Bessie Tyler, Gracie Tyson, Ninnette Thullen, Maryland Tyson.

Vallean, Marie, Helen Varselle, Jessie Villars, Cora Van Tassell, Ida Van Cortland.

Webb, Nellie, Bertha Welby, Sarah Whiteford, Marion Wilson, Olive West, Frances Wheeler, Viola Whitmore, Georgia Waldron, Ester Wallace, Willoughby Family, Mrs. Fred Williams, Blanche Weaver, Jennie Winston, Helen Wilcox, Hilda Warren, Ann Warrington, Isabel Waldron, Lillian Weiden, Kate Weston, Marie Weeks, Kate Wart, Maud White, May Wheeler, Katie Walker, Helen Warren, Marie Williams, Grace Wallace, Susie Willis, Elizabeth Woodson, Mrs. C. J. Wopples, Affie Warner, May Woods, Miss Wallace, Lelle Woods, May Winston.

Yeamans, Jennie, Annie Yeamans.

Zimmer, Irene.

MEN.

Austin, Harry S., Henry Abbott, Chas. E. Adams, Milton Aborn, Geo. H. Adams, Geo. E. Adams, A. E. Andrews, Earl P. Adams, Ed Andrews, Advance Agent A Breezy Time Co., Agent King Opium King Co., Wilson Ashley, Paul Arthur, Agent Way Down East Co., Al. Adams, P. A. Anderson, Wm. M. Armstrong.

Berger, Edgar, Frank Byron, Geo. D. Baker, Geo. Brown, Lew Baldwin, Lawrence Barbour, Chas. Balbon, Jno. J. Brophy, Chas. Bertram, F. S. Berger, W. N. Brown, Jas. M. Brophy, S. W. Brady, Chas. A. Blamish, Paul Barnes, Dr. F. N. Boree, John Bennett, Thos. Preston Brooke, J. G. Brammall, B. C. Buchanan, Leopold W. Brynes, W. H. Beekman, Edd. Baldwin, Edmund Burroughs, Paul Boshell, Theo. Babcock, Max Bleiman, Gid. Burton, Jas. Bradbury, C. A. Burt, H. Brand, Chas. H. Booth, Geo. A. Blumenthal, W. S. Brewer, J. M. Blanchard, E. W. Bronilow, Chas. P. Brown, John M. Byrnes, Clarence Brown, J. G. Beckley, Ormond A. Butler, Braden and Strine, Harry Boyd, Henry Bechele, Peter Benke, Frederick Bryton, Edward A. Braden, Chas. W. Burrill, Percy J. Bierbower, Jos. Brown, Marc. Blumenberg, Jean Bernard, Will H. Barry, Moreton Baker, Dan. Brennan, Paul C. Blum, Albert Black, Frank B. Blair, P. S. Barrett, Louis Blumenstein.

Cullahan, Jos., Louis Casavant, W. T. Clayton, Mr. Clark, Maurice G. Costello, Payne Clarke, Edwin Chapman, Geo. Crawford, J. S. Cosgrove, Geo. Cohen, Chas. E. Crane, Geo. Chinet, Fred. W. Cousins, J. M. Colville, W. J. Conlan, Nat Childs, Cheridah Bros., Henry G. Chadwick, T. J. Clark, Eugene Callahan, E. A. Cromwell, Phil D. Collins, A. Crickton, Percy Cooke, Geo. Clarke, Sam. H. Cooper, J. Charlton, Louis J. Cohen, Abe Colleard, Boyd Carroll, G. Caine, Henry Chesterfield, Geo. C. Cheney, Chas. T. Clarke, Chet. Crawford, J. G. Carew, Sam'l Coombs, Herbert Carr, Geo. W. Callahan, Clay Clement, Ralph Cummings, Maurice B. Cook, Ed. Cressey, Jas. P. Chatten, Henry G. Chadwick, Chas. Coghlan, Harry P. Clarke, H. Preston Coffin, Thos. Carlton.

De Vere, Harry, Hal De Forest, Chas. H. Deland, Owen G. Davis, Robert Downing, Master Davis, Jeff. De Angelis, C. H. Davis, Sydney Dunham, Vic. De Elmar, W. H. Daly, John Drury, H. F. Dolan, Albert Davis, Frank Denithorne, John P. Daly, Ed. Dresser, Brightly Dayton, Geo. D. Davis, Jno. B. Doris, Theo. Doncetti, Dan Daly, Henry G. E. Davenport, Jay F. Dunham, Frank Davidson, E. Wallace Dunn, Geo. A. Dickson, Edmund Day, Sanford Dodge, Frank Darling, Lewis Dounazetti.

Elsler, O. L., Carl H. Engel, E. E. Ernest, Sydney R. Ellis, John Elliott, W. C. Elmendorf, Wm. Estey, Edw'd Elsner, Ernest English, Chas. Emmonds, Graham Earle, Harry Etting, George R. Edeson, Harvey Moore English, Wm. Elton, E. R. Ernst, Al. S. Evans.

Fitzpatrick, Jos., Mr. Finlay, Edwin Foy, James Fried, Fred Forrest, John Flood, Daniel Fay, Chas. Fuller, Max Figman, Geo. F. Farren, Franklin W. Fox, Ford and Wensel, Geo. Fawcett, Alec. F. Frank, Fisher and Carroll, Frank Fenno, Mr. Felix, W. H. Fowler, Clyde Fitch, Geo. Fortesque, Alb. Fitz, Owen Fawcett, Fred Fish, Perry Foeller, Rob't Finlay, Carroll Flemming, Frank A. Ferguson, Chas. A. Fuller, Barney Fagan, J. J. Fisher.

Grady, H. A., Howard V. Gale, A. Garons, Geo. J. Gaskin, Willis M. Goodhue, Chas. Gibson, Jules Gran, Moee Greenleaf, Eddie Girard, J. P. Griffith, Louis Gilbert, Thos. Garrick, A. C. Gilliland, Robert P. Gibbs, R. F. Graham, Dr. Malcolm Gurm, Ed F. Galligen, Gerald Griffin, Gilbert Gardner, Claude Gomand, Genaro and Bailey, C. Gilmaine, Wernock Gaimer, Winfred Goff, Bill Gleason, John Gilroy, Gavin and Platt, Geo. J. Gaskins, F. M. Gardiner, Otto Gent, Phil Giblin.

Harris, J. Wadsworth, Walter Hyde, Jos. L. Herbert, Harry K. Hart, Huffman and Scammon, Lindley Hosford, Joseph Harding, J. S. Hense, Frank Harris, Geo. Heath, Rob't Hilliard, Louis Leon Hall, D. D. Hodd, L. Hanley, Hammill and Gillespie, Harper Bros., Hartman and Riley, Mark Harrison, W. Hughes, Fred Hilton, Fred Height, Hale R. Hamilton, Jno. C. Hall, W. J. Hanley, Frank Hennig, Frank Harvey, Ernest Hogan, Hiram H. Horton, Robt. T. Holmes, Hardell Hastings, Frederick Harold, Martin Hayden, David Hayman, Brent Hudson, W. S. Harkins, J. Henry Houghton, Arthur Hargrave, Alba Heywood, Hart and Montgomery, Raymond Haven, Fred C. Huetner, Harris and Fields, Wiley Hamilton, Elmer Hamelin, G. Hennessey, Taylor Holmes, Chas. Hartley, H. Hatfield, James Herbert, C. Holt, Chas. Holmes, J. Roy Harper, J. Gilmore Hammond, Sam Harrison, Ernest Hoffman, Geo. A. Holton, Chas. P. Hazling.

Johnson, E. L., Breman and Jordan, Barry Johnston, Harry F. Jordan, E. C. Jones, Theodore Johnson, Fred Juhon, Bert Johnson, Thos. Jefferson, Thos. Jackson, Walter Jones, G. De Johnson, Montfer Johnston, Hugo Jarvin.

Kelly, Frank, M. C. Kennedy, Fred Knights, Jackson Kuckle, A. Kauter, Hardee Kirkland, Eddie Keenan, Joe Kelly, Wm. Kilpatrick, R. J. Kirk, P. J. Kennedy, Ed Kissam, F. W. Knickerbocker, J. M. J. Kane, Henry L. Keen, Spencer Kelley, W. F. Kennedy.

Lillford, Harry, William Lamp, Adolph Link, Fred Lenore, Barren Little Finger, Harry Leidon, J. Aldridge Libbey, F.

TELEGRAPHIC NEWS

CHICAGO.

Success of Caleb West—Jefferson Breaks a Record—Current Bills.

(Special to The Mirror.)

CHICAGO, Nov. 3.

Rain and the annual horse show at the Coliseum have affected the attendance at the leading theatres this week, and William J. Bryan, who opened here Thursday for three nights and a matinee, cut into the business at the popular-price houses. In spite of this opposition, however, Caleb West has been playing to the capacity of McVicker's and is likely to enjoy a long run on its merits and because of its excellent cast. George Fawcett, May Buckley, Emily Wakeman and Elmer Grandin carry off the honors.

The October dinner of the Forty Club was given at the Wellington on Tuesday, and among the club's guests were Edgar L. Davenport, Robert Barnes, Elmer Grandin, Charles B. Weiles, Matt. B. Snyder, Bruce McRae, Wilfred North, Thomas A. Wise, Arthur Clark and Roy Fairchild.

William Norris, who made such a hit as the jester in In the Palace of the King, was very seriously ill here this week and was confined to his bed while not at the theatre. Viola Allen's new play has drawn large crowds to Powers', where Nat C. Goodwin and Maxine Elliott will follow next Monday in When We Were Twenty-One—and my recollection of Nat extends back just exactly that time.

I refrained from telling you last week of the premature explosion of the Kelly and Leon Minstrels at the remodeled Steinway Hall, thinking that possibly they might resume; but they have not and probably will not. It was "old-time minstrelsy," but the people had outgrown it and they passed it by unnoticed. The man in the box-office fell asleep and the doors closed as quietly as they had opened.

Julia Marlowe is still at the Illinois and is securing her share of patronage in Barbara Frietchie. Meantime When Knighthood Was in Flower has been put in rehearsal. Anna Held will open at the Illinois in Papa's Wife on Nov. 18.

Manager Davis, of the Illinois, went out to his Willowdale farm last Sunday to exercise a pair of horses he had entered at the horse show. They ran away with him and he was thrown from the rig, sustaining painful though not serious injury.

Broadhurst's latest, The House That Jack Built, will leave the Grand to-night and will soon be seen on Broadway. I believe you will like it, especially the clever work of Tom Wise, Mrs. Yeamans and Jennie Yeamans. Kirke La Shelle's opera, Princess Chic, will follow for a week to-morrow night, with Marguerite Sylva in the principal role.

Comedian Tom Wise found his way up to my police court all alone one morning early in the week, and together we discovered two names on the docket that are good enough for the soubrette album—Birdie Swims (weighing 280 pounds) and Nettie Slowtrack. Both should be good in the mud.

The Dearborn stock have been doing well in costume in A Virginia Courtship and will follow it next week with The Ironmaster, after which The Burgomaster will return for two weeks to the scene of its first success.

George Hamlin, the tenor, son of Colonel John A. Hamlin, of the Grand Opera House, is arranging a series of popular afternoon concerts with his partner, Mr. Hanna, at University Hall. Mr. Hamlin, by the way, is not the only man who has a partner named Hanna.

Joe Sheehan came on from New York to sing in Faust at the Studebaker and he shows wonderful improvement in voice and method. Next week the Castle Square people will present Pinafore and Ten Girls and No Boy, which must be less interesting than 16 to 1.

During the recent engagement of Joseph Jefferson at Powers' the grand-nephew of the comedian, Master Warren Wentworth Brown, aged sixteen months, made his first appearance on the stage, in the arms of his great-uncle, Rip Van Winkle. Mr. and Mrs. Brown, parents of the baby, were married at Mr. Jefferson's Summer home about five years ago, the comedian giving the bride away.

The Royal Lilliputians have been doing well at the Great Northern this week and will be followed by Across the Pacific to-morrow.

At all of the theatres next Tuesday evening the audiences will be told how the election is going, and at McVicker's Stage-manager Matt. Snyder has arranged, through William H. Crane, to receive full returns from Hull, Mass. For as Hull goes, you know, so goes the country.

At the Studebaker next Monday the Castle Square management will give out souvenirs marking the 500th performance of the company in Chicago.

The Tide of Life, in which a man goes up against a live wire, is filling the Alhambra this week, and there are in the audiences many politicians who want to see how it looks before next Tuesday. A Guilty Mother follows to-morrow.

We Uns of Tennessee will follow A Rough Rider's Romance next week over at the Academy of Music, where Manager Simpson strives to please. He advertised a wedding between the acts Wednesday night and at 3 P.M. the prospective groom "deserted." Simpson hustled around and found a substitute couple, who were married by Justice Blume according to the schedule. An enterprising man can get anything on the West Side.

George Dunlap, one of the old guard, passed away here at the Alexian Brothers' Hospital last week. Years ago he ran the swell drug store in your Gilsey House, and when the late Colonel McCaull needed opera money Dunlap put it up, and before he knew it he was a manager. In the end he lost his all and for some time he had been doing the best he could hereabouts, always a good fellow and never complaining of hard luck.

I met Jim Wilson and Ed. Mackey, of the Dearborn stock, on their way to rehearsal the other day, and both were eating roasted chestnuts—a great diet for a repertoire actor.

Barton Holmes is drawing large crowds to Central Music Hall this week with his illustrated lecture on "The Paris Exposition."

Over the Sea will be followed at the Bijou to-morrow with The Night Before Christmas, and at the Criterion Midnight in Chinatown will follow The Eleventh Hour.

Paul Powell, of the Peoria *Star*, reports that Crystal Vizzard is a soubrette who is doing time at Weast's Theatre in that city.

Joseph Jefferson's last matinee at Powers' realized $2,416, breaking the record of the house. More than 450 people paid for standing room. It was a record breaking engagement and A. Emerson Jones, treasurer of the house, received from the comedian and his sons a unique gold locket in recognition of his good work.

Charlie Taylor, who is introducing Con T. Murphy in vaudeville, will soon do likewise for Tony Denny, who will present a one-act sketch called The [illegible].

Shaft No. 2 is drawing large houses at Hopkins' this week.

You'll hear from me [illegible] after [illegible] is elected.

"BIFF" HALL.

BOSTON.

Election Week Attractions—Andrew Mack to Play Tom Moore—Notes.

(Special to The Mirror.)

BOSTON, Nov. 3.

With the coming week Mrs. Fiske will close her successful engagement at the Tremont, and will start on her extended tour in Becky Sharp, which has fully repented here the great hit which it made a year ago. It is a rich treat for the lovers of the best in dramatic art, and Mrs. Fiske will always have a hearty welcome whenever she may return. Those who have seen the play again and again agree that she has gained in dramatic effectiveness with the past year, and that the impersonation is more worthy than ever to take its place at the very head of contemporary achievements on the American stage.

For their closing nights at the Boston, The Bostonians will present The Serenade and Robin Hood. The company is unusually strong and well balanced, the newcomers have added much to the enjoyableness of the performances, and Hilda Clark has had a hearty welcome.

The Cadet Girl has only the coming week for its long engagement at the Columbia. Business has held up splendidly, and the company has been well liked. Marie Dressler will follow in Miss Print.

Lost River has scored a popular hit at the Park as presented by the second company organized by Liebler and Company. Violet Rand has made one of the big hits in the part played in New York by Mary Sanders, and Barrett Thompson has again proved himself to be a Boston favorite. The attendance has been so large that it promises to do what The Choir Invisible did not.

Le Voyage en Suisse will be the combination at the Grand Opera House next week, and will come as a genuine novelty, since it has not been seen here since the days when the Stanleys played it at the old Globe. This is another wise booking on the part of Manager Magee.

Francis Wilson will be at the Hollis for only one more week. The Monks of Malabar is nothing but nonsense, but there has been nothing but praise for the work of Mr. Wilson and Madge Lessing, who is the best partner that he has ever known.

Arrah Na Pogue will be the play at the Castle Square next week, when Kate Ryan will join the organization to play the part which was inseparable from her name at the Boston Museum in the days of the old time stock. Lillian Lawrence made a big hit in this play when it was first given by this company.

Andrew Mack will conclude his successful engagement at the Museum in The Rebel. There have been a number of military parties during the past week, for the boys of the Ninth Regiment have made it a point to get up a demonstration in honor of the star and his new play.

Dr. Jekyll and Mr. Hyde will be the play of next week for the stock at the Bowdoin Square, and then will come a return engagement of Maud Edna Hall in Sapho, which was given at this house last Spring at the time of its New York notoriety.

The Clemenceau Case has been drawing well at the Grand during the past week and has been well acted.

Boston is going to make an early dip into the Nell Gwyn craze, and, as was the case with Cyrano de Bergerac and Quo Vadis, the Castle Square will be the house to take the initiative. That will give a lead of several weeks in advance of any production of the drama that might possibly come to Boston.

Minnie Victorson made one of the decided successes in Woman and Wine at the Grand Opera House last week. It was an entirely different line of work from anything that she had ever tried here, and the success which she made was all the more noteworthy on that account.

South Boston has had another war of bill posters. It arose between Donnelly and Manning on account of the use of certain dead walls there, and it raged with such intensity that finally it got into the courts.

Andrew Mack has accepted a new play in which Thomas Moore is the leading character, and during the present engagement he is devoting all his spare time to study of the life and times of the Irish poet at the Boston Public Library.

E. S. Willard and his company are conducting their rehearsals on the *Winifredian*, if the weather is good, and it is expected that everything will be in readiness by the time that they get to land next week. With Mr. Willard on the steamer come H. Cane, his stage-manager; W. H. Griffiths, secretary; C. A. Moore, treasurer; Maud Hoffman, leading lady; J. G. Taylor, Mr. and Mrs. Volpe, Claire Cavendish, Sydney Fairbrother, Marie Lyndon, Laura Lyndon, Edmund Willard, E. Stallard, and Mr. and Mrs. A. S. Homewood.

Gertrude Bennett, the Cambridge girl who made a hit in The Choir Invisible, is coming back to Boston to give a dramatic recital at Steinert Hall the middle of the month. When she gave one here last Winter it was quite a society event.

Hilda Clark, with her mother and sister, have been guests of friends in Commonwealth Avenue during Miss Clark's engagement here with The Bostonians.

The case of William Klein, the New York lawyer, against A. H. Chamberlyn, of the Columbia, has been going on during the past week and is not yet finished. The first part was devoted to the plaintiff, who told of various suits in which he had acted, and his legal associates told how they considered that the charges were not unreasonable. For the defence, Mr. Chamberlyn testified that he did engage Mr. Klein to do some legal business for him, but that he did not have all the matters mentioned in the bill, as Mr. Klein was the counsel for the parties on the other side in some of them, and he did not think that work worth $3,700 had been done. In September he gave a bill of sale of the property of The Cadet Girl to Frank B. Robinson, of Philadelphia, in consideration of $10,500, which the latter had advanced to him, and of his indorsement of a note of $2,000 for him. Mr. Robinson gave a power of attorney to H. A. Lee, the other defendant, who took possession of the property. At the same time he signed a lease under which he has the play and effects by the payment of $200 a week. To-day the bill against Pierce J. Grace was dismissed. Mr. Chamberlyn expressed his willingness to pay fair charges, and the court awarded Klein $1,100, to be paid before 4 o'clock P. M. Monday.

"Frank" Atwood, whose restaurant directly opposite the Boston Museum was one of the best known lounging places for theatrical men in the city, died late Monday night at his apartments at Hotel Pelham at the age of sixty-seven. Heart disease and dropsy caused his death. Every theatrical man who came to Boston was in the habit of going in there for a chop and a chat with the proprietor, and he numbered among his friends such people as Joseph Jefferson, William Warren, Charles Barron, William Seymour, James O'Neill, Billy King, and Jack Mason. R. M. Field, of the Museum, and Mr. Atwood had been friends from boyhood days. He was an art lover, and his rooms were filled with many paintings of special interest, for the artists of Boston were as great friends of his as the players. He was a teetotaler and confined himself very closely to business, taking little interest in the theatres in spite of the fact that he knew so many actors.

JAY BENTON.

PHILADELPHIA.

Campaign Hasn't Hurt Theatre—Offerings at Quakertown's Many Playhouses.

(Special to The Mirror.)

PHILADELPHIA, Nov. 3.

The Presidential campaign has not interfered with amusement patronage as in former years, there having been no street parades and little other excitement here.

The Adventures of Francois will enter upon its third and last week at the Park Theatre Nov. 5. The future of the Park is in a state of uncertainty. Creston Clarke, who has now canceled, was originally booked for Nov. 5, two weeks, to be followed Nov. 19 by The Girl from Maxim's, then The Dairy Farm. Commencing with Nov. 12, the prices for best seats in the house will be reduced to 75 cents, with the hope of attracting patronage from the National Theatre, situated a few blocks away.

The two weeks' engagement of the Empire Theatre Stock company at the Broad Street ends this evening. The new ingenue of the company, Margaret Dale, formerly with Henry Miller, has made a very favorable impression. She deserved the brilliant notices given her by the critics. Joseph Jefferson will open for two weeks on Monday, appearing in Rip Van Winkle, The Rivals, Cricket on the Hearth, and Lend Me Five Shillings.

Ben Hur continues at the Chestnut Street Opera House.

The Agoust family of European jugglers in The Star and Garter, aided by nightly benefits for local organizations here, have attracted large business to the Chestnut Street Theatre and continue for another week. The Sign of the Cross Nov. 12. Denman Thompson Nov. 26.

Hearts Are Trumps, originally booked for a run at the Walnut Street Theatre, has not come up to expectations. Richard Mansfield in Henry V Dec. 10.

At Gilmore's Auditorium, The Girl from Maxim's will be followed on Monday by A Wise Guy, with Edmund Hayes, Louise Montrose, and other specialty people. Royal Lilliputians Nov. 12.

The Sporting Duchess will be the bill at the Girard Avenue by the Durban-Sheeler Stock company, with Bertha Creighton and Walter Edwards in the leading roles.

The stock company at Forepaugh's, after a splendid production of Northern Lights, will present The Cotton King, with Carrie Radcliffe and John J. Farrell heading the cast.

At the National A Man from the West will be the offering.

The Standard will have N. S. Wood and the stock company in Out in the Streets.

A Ward of France, aided by the Fireman's Pension Fund benefits, will be the card at the People's.

Dumont's Minstrels at the Eleventh Street Opera House have scored an immense hit this week with their new skits. Hughey Dougherty, Alf Gibson, Charles Turner, and Joseph F. Burtiz in new turns will be the features next week.

S. FERNBERGER.

ST. LOUIS.

Attractions in Missouri—Lillian Nordica's Flying Visit—Music Galore.

(Special to The Mirror.)

ST. LOUIS, Nov. 3.

Alice Nielsen made such a hit in The Singing Girl the first of the week that the management decided to give six performances of that popular opera instead of four as originally announced, and therefore The Fortune Teller was only presented on Thursday evening. Miss Nielsen, and Messrs. Cowles, Cawthorne, Herbert, Slavin, and Ling were received with great enthusiasm. Monday evening Anna Held makes her first appearance here in Papa's Wife. Nov. 12, Viola Allen.

Ward and Vokes presented The Floorwalkers to only fair business at the Century. Sunday evening Primrose and Dockstader's Minstrels will be the bill. Kellar follows.

The Imperial stock gave a very good performance of The Butterflies. E. J. Ratcliffe did not seem to relish the knock-about comedy work of his role, but he did it cleverly and no doubt reduced his weight several pounds during the week. In the role of Hiram Green Mr. Tooker had the most important part in which he has yet appeared and acquitted himself admirably. Donald Bowles made much of the unsympathetic part of Barrington. Mr. Jennings got much dignified comedy out of the role of Andrew Strong. Mr. Lewis seemed rather lost in German dialect, but he did very well. Maurice Darcy got many laughs with his clever impersonation of Coddle. Miss Douglas won much sympathy by her excellent portrayal of Mrs. Ossian. Miss La Verne played the haughty Mrs. Stuart-Dodge with much dignity. Maude Odell's Miriam was sweet and womanly. Grayce Scott, who always casts a ray of sunshine before her audience, was particularly winsome as Suzanne; her comedy work was bright and refreshing. Next week Manager Giffen will produce Under Two Flags, with Grayce Scott in the character of Cigarette and E. J. Ratcliffe as "Bertie" Cecil.

Frank Keenan is proving quite a worthy successor of Sol Smith Russell as Noah Vale in A Poor Relation. In make-up, voice and mannerisms it might be said that he imitates Mr. Russell too closely, but he greatly pleased his audiences at the Grand during the past week. Mr. Keenan's support was above the average of those appearing at this popular price house. Maud Abbott played Dolly Faye with a charm and grace that were delightful. Business at the Grand was only fair. Next week, A Rough Rider's Romance.

McFadden's Row of Flats, that old knock-about Irish comedy, did well at Havlin's. John Price, Jennie Lamont, Grace Tyson, Bobby Ralston, and Jerry Sullivan scored. On the Stroke of Twelve follows.

Irene Irvine, the ten-year-old daughter of Mr. and Mrs. Walter F. Irvine, made a hit at a benefit at the Pickwick Theatre this evening. She has a voice of much sweetness and full of sympathetic power.

The Choral-Symphony Society, of our city, will give their first concert on Nov. 29, with Eva Williams as soloist. All their concerts are to be given at the Odeon. The officers this season are William McMillan, President; George D. Markham, Vice-President; Milton B. Griffith, Secretary; Otto Bollman, Treasurer; Alfred Ernest, Conductor; Frederick Fischer, Assistant Conductor; George D. Markham, Chairman of the Board; Edith January, Chairman Executive Committee.

The Apollo Club's season will begin with a concert on Nov. 27, when Fritz Kreisler and Leo Lieberman will be the soloists.

The St. Louis Musical Festival will begin at the Coliseum on Nov. 5, continuing till Nov. 18. At the opening concert Lillian Nordica will sing. Madame Nordica will come to St. Louis by special train, sing at the concert, and, as soon as she can be taken to the Union Station thereafter, will begin her trip to California to join the Maurice Grau company.

J. A. NORTON.

WASHINGTON.

The Sprightly Romance of Marsac—Other Attractions—Jottings.

(Special to The Mirror.)

WASHINGTON, Nov. 3.

The first production of The Sprightly Romance of Marsac, a dramatization by William Young of Molly Elliott Seawell's novel of the same name, with Macklyn Arbuckle as its star, is announced for the New National Theatre for the coming week. The play is in three acts, and its hero, Marsac, is a young writer without means, who depends for his existence upon penny-a-line work for the Paris papers. When he and Fontaine, a young artist, have reached their last sou and are threatened with dispossession and dire processes at law, he causes the publication of a story that Fontaine's uncle has died in America and left him two million francs. Their conditions immediately change, and tradesmen who have dunned them cannot do enough in the way of additional credit in atonement. The supporting co. will include W. J. Ferguson, Henry Bergman, Edward S. Abeles, Horace Lewis, Claude Brooke, Louis Paine, Pierce Rattin, John F. Denton, Charles Chartress, Anthony De Mott, John Newton, C. W. Hawkins, Margaret Fuller, Sandol Milliken, Kate Lester, Annabel Whitford, Laura Clement, Leona Norbury, Carrie Berg, Marie Blanchard, and Viola Carlstedt.

Otis Skinner comes to the Columbia Theatre next week in Prince Otto, supported by a most capable company, of which Percy Haswell, the favorite of last Summer's stock company, is the leading woman. Tim Murphy closes to-night an excellent week's engagement in A Bachelor's Romance. The Star and Garter comes next.

The second week of the Lafayette Square Stock company has seen a successful presentation of The Countess Valeska. Blanche Bates' interpretation of the name part has received high praise. For election week The Senator.

Connected with the Lafayette Square company is a large auxiliary force of players, that include some of Washington's best known amateurs. In The Countess Valeska this week the local contingent consisted of William H. Conley, T. E. O'Connor, Lewis Ewing, Francis M. Ball, H. H. Lunsford, B. Neimeyer, Vincent E. Lynch, H. W. Parker, Charles Scott, and T. E. Clarke, all of whom acquitted themselves well.

The first concert of the Kneisel Quartette will be given next Tuesday afternoon at the Raleigh.

Sol Smith Russell and his family arrived in Washington last Monday night and will spend the Winter here.

The Burton Holmes' illustrated lecture course will begin Nov. 21 at the Columbia.

The special engagement of Blanche Bates with the Lafayette Square Stock company will end Nov. 28. The theatre will then fill a contract made early in the season with a week's congress of the W. C. T. U. The stock company will resume operations Dec. 10, when Percy Haswell will appear as leading woman for the remainder of the season.

The fifty-first concert of the Georgetown Symphony Orchestra, under the directorship of Professor Joseph Kaspar, will be given at the Columbia Theatre early in December. Mrs. Thomas C. Noyes and John Porter Lawrence will be the soloists.

Ormond H. Butler, manager of The Gunner's Mate, stopped off, en route to Baltimore, for a short visit to his home here. The Gunner's Mate would have been the attraction at the Academy of Music this week if the policy of that house had not been changed.

JOHN T. WARDE.

CINCINNATI.

Business Good—Announcements for Election Week—Minor Matters.

(Special to The Mirror.)

CINCINNATI, Nov. 3.

The excitement attending the election has not materially affected the attendance at the theatres here; in fact, many of them report that the receipts for the week just closing are considerably above the average.

The outlook for next week at the Grand is brilliant. Jefferson De Angelis is sure of a warm welcome in his new opera, A Royal Rogue, while the names of Jessie Mackaye, Hilda Hollins, Adine Bouvier, Henry Norman, and Harold Vizard are a sufficient guarantee that the supporting company is an adequate one.

The Pike company will offer their third novelty of the season in The District-Attorney, which has never yet been presented here. A feature of the week will be the appearance with the company of Adora Andrews, who has been engaged for the remainder of the season.

Shore Acres is an always welcome visitor at the Walnut, and as it is interpreted by a strong company headed by James T. Galloway as Uncle Nat and Marion Cullen as Helen Berry, it will doubtless duplicate its former successes.

The Angel of the Alley is announced at the Lyceum.

On the Suwanee River has been seen at Heuck's several times and always scores a good record. It will open to-morrow for another week with Stella Mayhew in the character of the old colored servant.

There is no longer any doubt but that the Baldwin-Melville company has achieved a success at Robinson's and settled down there for a long run. To-morrow they will play Sapho with Lorraine Dreux and W. H. Murdoch in the leading roles.

George E. Baker, who was manager of Robinson's when the house was under lease to the late Pat Harris, and afterward for some years at Heuck's, has returned to his first love, having been appointed acting manager at Robinson's and representative of Manager Baldwin, whose other interests do not permit him to spend much time with his company in this city.

H. A. SUTTON.

BALTIMORE.

Otis Skinner Draws Good Houses—Bills for This Week—Music.

(Special to The Mirror.)

BALTIMORE, Nov. 3.

Otis Skinner enjoyed a week of excellent business at Ford's Grand Opera House, where he appeared in Prince Otto. The company is a satisfactory one, and Mr. Skinner fully sustained the good reputation that he has already earned. Next week Daniel Frohman's stock company in repertoire.

Jerome Sykes, while he is just as clever as ever, did not seem to make the same hit in Foxy Quiller as he did when that character was merely one of several in The Highwayman. It may be that we saw too much of it and that the unfolding of the story did not bring him out in that delightful manner as did the simple story of The Highwayman. Louis Mann and Clara Lipman will open on Monday night in All On Account of Eliza.

Devil's Auction has enjoyed an excellent business at the Holliday Street Theatre, but this is merely a repetition of the old story, as it always packs the house. As I stated last week, there are many new attractions in the course of the action, and some of them are decidedly clever. Next week The Gunner's Mate.

The Boston Symphony Orchestra will give a series of concerts at the Music Hall, beginning next Tuesday evening. Among the performers will be Ternine, Dohnanyi, Aus Der Ohe and Hugo Becker.

The second Peabody recital took place yesterday afternoon at the Peabody Conservatory of Music, the chief attractions being H. Evans Williams and Gwylym Miles.

HAROLD RUTLEDGE.

BLANCHE CROZIER.

Blanche Crozier, pictured above, has just signed contracts with the Shipman Brothers to enact the leading role of Gabrielle du Bois in their romantic success, A Cavalier of France. Her work in the part justly entitles her to this distinction, for Miss Crozier, while playing a great variety of parts, ranging from Sam Willoughby in A Ticket-of-Leave Man to Juliet, has displayed a rare degree of ability. If final arrangements should be made for another play, which the Shipman Brothers have under consideration for next season, Miss Crozier will be featured in a part especially suited to her unusual ability.

AT LIBERTY
CHAS. A. MASON
The Real German Comedian With Specialty.
Write or Wire Great Northern Theatre, Chicago, Ill.

BROOKLYN AMUSEMENTS.

SATURDAY, Nov. 3.

The week's offerings have included but two actual novelties, though two productions had previously been in such long retirement as to be almost new to the majority. The unusual political demonstration on Oct. 29 sadly interfered with the Monday openings, some of the attractions then getting a setback from which they did not subsequently recover.

The Amphion had a revival of Sardou's Theodora, which, if the writer mistakes not, had not been done locally since the death of Lillian Olcott, a daughter of Dr. Olcott, of Williamsburgh, who secured the legal right to this play, making an elaborate production of it that attracted attention for several seasons preceding her death. This presentation came direct from the Boston Theatre, enlisting the services of Minnie Tittell Brune in the title-role, Clarence Brune as Marcellus, and Melbourne MacDowell as Andreas. The patrons of the house were stirred to wild raptures by a chariot race, while the genius of plot and text, combined with the superior acting, left them unmoved. The underline is The Only Way.

All on Account of Eliza at the Columbia served to win innumerable laughs for both Louis Mann and Clara Lipman. Pleasantly remembered among the old-timers of the cast were Mrs. E. A. Eberle, William Carroll, and Rose Beaudet. The Empire Theatre Stock follow in Brother Officers, concerning which the house programme proclaimed that "it ran the season at the Empire last year." Accordingly the Empire season must indeed be brief, as Brother Officers was on there only from Jan. 16 to March 31, being acted at 65 night and 27 afternoon performances, or a total of 88 times.

The Montauk presented Herbert Kelcey and Effie Shannon in My Daughter-in-Law, which brought to view such experienced players as William Elton, Isabel Waldron, William Boag, Ethel Sanborn, and Verner Clarges. A neat bit of exaggeration in the house bill regarding this play reads as follows: "My Daughter-in-Law, after a year's run at Charles Frohman's Theatre in London, was originally produced in New York at the Lyceum Theatre, where for five months it duplicated its English success." Without comment upon its first assertion, the latter is a stretch of 150 per cent. over the actual figures, as it was shown at the Lyceum Theatre just nine weeks, Feb. 26 to April 28, inclusive, being acted there a total of 72 times, or 54 nights and 18 matinees. The next Montauk feature is Blanche Walsh in More than Queen.

Corse Payton, who is a prolific producer of surprises, gave his most ardent admirers a profound one when he demonstrated that he could be as forceful and touching in a part of sentiment as he was mirth inspiring in his favorite comedy roles. A Gilded Fool was given on the same high plane of excellence as that which marked the production of Jim the Penman. Mr. Payton's Chauncey Short was in no wise a copy of Nat Goodwin's impersonation, being rendered on lines peculiar to the player, of whom the "Eagle" did not hesitate to say in its Tuesday review: "It is but fair to say that if Payton had been the first to appear in that play, it would have made him famous." Ella Reed made a charming Margaret Ruthven, and in the scenes between that character and the star part they were very successful. Sidney Toler, Marie Chasmere, George Boey, Grace Fox, Charles Barringer, Sadie Radcliffe, and Barton Williams all conspired to the making of a capital performance. My Kentucky Home is the next production.

Le Voyage en Suisse, first seen at the Academy of Music in November, 1881, underwent a successful revival at the Grand Opera House, where good business was attracted by the comicalities of William and Charles Schrode, and the Messrs. Nagle, Carroll, and Shea. Manager Lewis Parker next presents The Sign of the Cross.

The Gayety did well with Harry C. Kennedy's revival of Siberia, interpreted by an efficient cast, of which Eugenia Besserer, Edgar Foreman, and Julie West especially distinguished themselves. Manager Bennett Wilson follows this with The Behman Show.

That effective temperance lecture in the guise of a melodrama, known as Man's Enemy, hit the Bijou's patrons as hard as when seen there last season. Dorothy Rossmore made much of the thankless role of the beguiling adventuress, and in the last act displayed a power that might earn credit in more pretentious work. Ruth Rouck and Ned Fowler, with intelligence and discretion, lent to much of the business a semblance of probability that with less capable people would have proven simply ludicrous. There is much doubling by some of the cast, who evidently think it worth while to give but little, if any, change of make-up, and a somewhat startling effect is consequent upon seeing a staid Episcopal clergyman doing a jolly drunken coster in a cheap lodging house, or the proud, haughty baronet of one scene figuring in the next as the wife-beating habitue of a gin shop. Manager Lewis Parker next offers Siberia.

Hyde and Behman's had a capacity patronage at each performance of the week with the Behman Show, of which the prominent feature is the Four Cohans, who revived Money to Burn; which most of the press in their comments spoke of as entirely new, one prominent writer in particular commenting on it as being even later than The Governor's Son. Ethel Levey, seen here for the first since her recent illness, sang several coon songs, John Kernell, with mostly old material, was evidently better pleased at his own work than the majority of his hearers. Falke and Semon, also Maude Caswell and Arthur Arnold, with the Olympia Quartette of 1877-1900, gave satisfaction. Yorke and Adams got their customary applause, as did Ramza and Arno, who dismissed the audience. The star feature, next to the Four Cohans, is unquestionably the elevated bars and human trapeze of Zeno, Carl and Zeno, who do their wonderful act with an ease that causes many not to appreciate its amazing difficulty. One of this team could readily pass for the double of W. J. Bryan, while the little lad (he of the auburn curls) possesses probably the greatest arm development yet seen on a boy of his size and age. Manager Henry W. Behman's next headliners are Maggie Cline, Mrs. and Mr. Sidney Drew, and the Rossow Midgets.

The Lyceum changes from Kidnapped to We-Uns of Tennessee.

Manager Percy Williams, of the Novelty, had James G. Barrows, John Lancaster and assistants in Tactics. John Gilbert, of the one time firm of Gilbert, Donnelly and Girard, in a bang-up monologue; McAvoy and May in their familiar absurdity, Charles K. Sweet, the musical burglar; the Bentons in A Christmas Eve at Home; Klien and Clifton, Nina Collins, and a gymnastic finish by Redcay, Duffin and Redcay.

The Star offered Watson's American Beauties (alleged), who in their opening presented Levy in Japan, well staged and richly costumed. The olio's best features were Mildred Murray, serio-comic; Lessard Brothers, gymnasts; Empire Comedy Four, and George Dalmond, song illustrator. Manager William L. Bissell next presents Fred Irwin's Big Show.

The Williams Music Hall presented Gray and Stephens with their educated dogs, Emmett Corrigan in Nell's Friend, Blockson and Burns, the Donavans, Ed Latell, Effie Hunsted, the Barrows, and the Magileys, an aerial team.

The Empire sends away A New York Girl for the Oriental Burlesquers; Al. Reeves' Criterion takes in the Tuxedo Club in lieu of the Sapho Burlesquers, and the Union puts aside Miss New York, Jr., for the Rose Hill English Folly company.

Frank Kuhlolz, a former Brooklynite, pleasantly remembered as one time manger at the Grand, and now personal representative of Louis C. Behman, owner of the Behman Show, has greeted many old friends during the current week at Hyde and Behman's.—There is likelihood of a new theatre being well under way by next Spring to play attractions of the first class. The Columbia lease expires in May, 1901, and it is said that neither the present lessees care to renew, nor does the Weil estate wish to tie the property up, as there is an opportunity offering for them to handle it to better advantage than to continue it in its present use. Two of the most prominent business men in the borough, desirous to avail themselves of the high percentage of income that is usually produced by theatrical property, are on the qui vive, and working separately to get ahead of each other in supplying the new house. One merchant has long been possessed of a large plot, splendidly located, of ample size and well adapted to meet every requirement of the building law. It is without encumbrance, and the only hitch seems to be the financing of the project. The owner in question dislikes to withdraw a couple of hundred thousand dollars from his business capital, and on the other hand is absolutely opposed to the idea of securing money on mortgage. The rival Richmond in the field is a man of almost unlimited cash resources, who has not yet found a site to his liking, though he would gladly purchase of the other the above mentioned plot, the owner of which refuses to sell. Both of these persons have been in negotiation with William T. Grover since last May to accept the direction of the projected theatre, and whichever one is first in accomplishment of the scheme will probably have Mr. Grover as a tenant for a ten years' term.—The death of Joseph J. Levy, formerly manager for Booth and Barrett and Margaret Mather, which occurred in San Francisco on Oct. 29, was a matter of genuine regret to quite a number here, who had kindly remembrances of "Joe." Mr. Levy had been in retirement for some years, and while perhaps voted to be not quite up to modern methods of management, was a gentleman of the old school, highly appreciative of any favors done him, and one of whose sincerity none was ever in doubt.

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ALL NEW PLAYS. ALL NEW SCENERY. ALL NEW VAUDEVILLE FEATURES.

There was a man by the name of Wood,
Who went in the show business and didn't "make good,"
The title of "THE GEMS" he tried to steal—
His show was no good, now he's down at the heel.

In every town where he followed our show
He found we'd been there and got all the "dough,"
It made this Wood(en) man so sore
He says our title he'll steal no more.

After all, 'twas the actor, and not the name,
That gave "THE GEMS" their wonderful fame;
For the *original* "GEMS" of great renown
Are breaking records in every town.

Last week, in THE MIRROR, Wood put an ad.,
From a professional stand point, 'twas very bad.
Now, a nice little tip to our *amateur* friend,
Don't knock *good* people, it hurts *you* in the end.

Opened at Third Avenue Theatre, August 27. Week of Nov. 5th, Kingston, N. Y. Managers, book a winner. We pack them in everywhere. Address
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—PRESENTS—
FRANK KEENAN
Adelaide Fitzallan
As THE DUCHESS OF PORTSMOUTH in MISTRESS NELL.
Aubrey Boucicault and Adelaide Fitzallan also score.—Aubrey Boucicault gave a splendid performance of the King. In fact in no role which he has played has this young actor shown more power and distinction. Miss Adelaide Fitzallan played the difficult role of the Duchess equally well.—ACTON DAVIES, N. Y. Evg. Sun, Oct. 10.

MR. PAUL TAYLOR
JEHU SPARMLEY in DAIRY FARM.
If for no other reason than that it gives Mr. Paul Taylor a splendid opportunity, which he avails himself of to the full to portray a backward, awkward, country youth The Dairy Farm at the Chestnut is welcome. I don't know Mr. Taylor and cannot recall anything that he has done before, but his Jehu Sparmley is sufficient to give him a reputation as a skilful and self-repressive artist. Self repressive above all, for his role might easily be over-acted and in the over-acting draw a few extra laughs from the audience, but he stops just in the right place.—*Phila. North American.*

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META MAYNARD
In HAZEL KIRKE.
Scored a triumph as Lady de Winter. She added last night to the high reputation as an actress she has already achieved in Toronto.—*Evening News.*
Showed a phase of her art hitherto almost unknown to Toronto audiences. The fierce hate and stony hearted mirth of the adventuress were admirably delineated, and in the notable scene where Athos is stabbed by his wife Miss Maynard was very impressive.—*Mail and Empire.*

LILLIAN LAWRENCE
FOURTH YEAR—LEADING WOMAN. Castle Square Theatre, Boston, Mass.
UNDER THE GASLIGHT.—Miss Lillian Lawrence as Laura Cortland, the persecuted heroine of the play, looked charmingly and acted with her usual keen dramatic intelligence, making the most of her scenes at all times, and winning the sympathies of her audience by her emotional work.—*Boston Herald, Oct. 30.*

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NEW YORK - - - NOVEMBER 10, 1900.

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THE PERIODICAL DISTURBANCE.

THAT quadrennial disturber of the public peace and business, the Presidential canvass, at last is over, and soon everybody will know whether the country really has been rescued or ruined. In the meantime most persons not actively engaged in politics all the time will forget the past and try in contemplation of the future to attend to regular business in the hope that the next Presidential period will be no more distracting than the one whose echoes now are dying away has been.

SHAKESPEARE knew what he was writing when he put into the mouth of one of his actors the saying: "All the world's a stage," just as he knew what he was writing always. All the persons in the political drama this country has just witnessed were actors, from the banner-bearers and the drum-pounders up through all the grades of candidates to the chief candidates. Thus the imputation cast upon one of the chief candidates that "he once was an actor" was entirely superfluous. Those of the actors that may be called successful after the votes have been counted will do the best they can for the public—and for themselves—as the political drama continues in a more quiet way; and those of them that the counting of the votes will determine to have been unsuccessful—for the votes are but another form of applause—will carefully study their parts in the long wait that will intervene before they may come again upon the stage, and when they get their cues they will try again for the votes that may or may not mark them as favorites.

The political drama just enacted has lacked some of the spectacular features of former political dramas of its magnitude. There has been less "scenery," fewer supernumeraries dressed in the trappings of parade, and, in fact, less "action" than usual. The most effective and picturesque "prop" has been "the full dinner pail," and in this simple detail the play has shown the influence of the regular stage in its tendency toward the domestic and the realistic. Some of the political actors, to be sure, have had as hard a time of it as some of the professional players are wont to have in benighted places. They have been made the targets of the hoodlum element in the gallery. And there have been claques and other things that smack of the regular theatre. But the play is over.

This political drama has disturbed the business of the regular theatre considerably, but less seriously than has been the case in former Presidential years. This has been due to two things—the general prosperity consequent upon commercial activity and the fact that the campaign has been one of argument rather than one of competitive show. A spectacular Presidential campaign is a serious thing for the theatre. The great public dearly loves free entertainment. It will stand out in the rain and get its feet wet to watch a parade rather than enjoy itself in a warm and comfortable place without risk to health if it has to pay to see "the show."

Everybody is glad the excitement—what there was of it—is over, and unless some of the dire predictions of happenings in certain events should come to pass—really not even the prophets themselves expect them to come true—there should be a continuance of good times for most enterprises, and better times for the theatre in a material sense.

STANDARDS OF CRITICISM.

THUS remarkable expression—remarkable for its truth and its publication—appeared the other day in an editorial in the New York *World*:

All competent authorities are agreed that the conspicuous need of the drama in New York is the development of the habit of robust and outspoken criticism, as a relief from the prevalent puffery of the amiable censorship of the first-night notices. The difficulty lies in determining how this popular judgment shall express itself.

The foregoing was preliminary to comment upon a police court case in Kansas City that has resulted in a more or less interesting discussion of the standards of criticism and the question of personal right to express dissatisfaction with a dramatic performance.

In Kansas City two persons attended a theatrical performance, and, disliking the play, disturbed the peace of the theatre by vigorous and vociferous demonstrations against the actors. Naturally these offenders—offenders against the many other persons in the theatre that it may be presumed were satisfied with the performance as well as against the actors—were arrested and taken to a police court. The judge before whom they were arraigned took occasion—as police judges frequently take occasion—to enunciate a well-worn principle of law and liberty that may in an ethical way have had something to do with the case. He expressed himself as a believer in "the inalienable right of every free-born citizen to indulge in legitimate criticism." But he fined the prisoners before him on a charge of public disorder, and thus emphasized the fact that the form of their criticism was not legitimate. Thus, again the traditions as to "personal liberty" are upheld in theory and judicial phrase, but the rowdy habit of personal license that so often makes its practicer a public nuisance is clearly differentiated by the fine in this particular case.

The journalistic confession embodied in the extract from the *World* above quoted has nothing particularly in common with this Kansas City incident, but it is closely related to the condition of affairs in New York that it means to point in the article in which it occurs that closes with a wish for "a method of expressing kindly but firmly the dissent of the audience from the judgment of the management." But there's the rub. The *World* article might serve as a text for a discussion by the metropolitan press that certainly would be instructive, though probably it would not be profitable. Some of the metropolitan newspapers that are spectacularly alert to public abuses and to the public welfare generally do not meddle with this subject of dramatic criticism editorially, perhaps because in their own dramatic columns texts may be found to prove that their critics—who may, of course, be influenced by their counting rooms—almost steadily defer to "the judgment of the management."

THE CHRISTMAS MIRROR.

WORK upon the Christmas MIRROR is now under way, and that popular publication will at the usual time take its place in the front rank of holiday prints.

The forthcoming Christmas MIRROR will be the twentieth issued from this establishment. The Christmas MIRROR, it will be remembered, is the oldest holiday publication in this country, and thus aside from its professional aspect long has been looked for annually by thousands of general readers. From the first it has maintained an excellence and an individuality that have sustained its popularity and maintained its place at the head of holiday publications, in spite of the constantly-increasing number of such publications.

Last year a departure was made that embodied the Christmas form of THE MIRROR with the regular number. It was so successful that it will be repeated this year. This plan greatly pleased the thousands of professional readers of this journal, and it was just as acceptable as the separate publication to the large number of non-professional readers of the regular and Christmas editions of THE MIRROR. While in all respects as satisfying to all classes of readers, the new form is of special and increased value to all classes of advertisers, for it combines the large circulations of both publications, and thus stands unquestionably as the very best advertising medium of its kind in this country.

The artistic and literary features of the Christmas MIRROR this year will undoubtedly prove to be among the most popular this publication ever has shown in all its long period of existence. Its illustrations will be made by several of the most prominent artists of the day, and its text will include stories, sketches and poems by clever writers in and out of the profession. The unusual value of the publication to advertisers will at once be recognized, and applications for space should be made early in order to secure good positions.

A RABBI ON THE THEATRE.

Rabbi Joseph Krauskopf, of Philadelphia, recently had an interesting and appreciative essay on the theatre, entitled "The Stage as a Pulpit," in the *North American*, of that city. Among other things, he said:

I am not a frequent visitor at the theatre. The cause that keeps me from it, however, is not that which generally keeps preachers from its doors. One of the reasons is that such busy fields as mine have been, since in the ministry, have afforded me but few leisure evenings for the enjoyment of dramatic performances. The other reason is that almost every time that I have witnessed a powerful play upon the stage I have been discouraged from coming again by a considerable feeling of humiliation—caused, for the most part, not by a recognition of the sins of the stage, but by a consciousness of the weakness of the sermon when compared with the power of the drama, and of the blindness of pulpiteers in antagonizing one of the most helpful allies of the pulpit. One who loves his profession as dearly as I love mine, one who appreciates the moralizing and elevating influences of the pulpit as strongly as I do, one who sees as little of the theatre and its representatives as I do, can certainly not be charged with a hatred of the pulpit or with an undue love of the stage when I say that there are times when, as a moralizer, the preacher seems to me but a blunderer alongside of the actor, and the sermon but a faint echo of the powerful reality of the drama; when, instead of looking upon the actor as of another and inferior profession, I feel like taking him by the hand and calling him "Brother Preacher," "Brother Teller in the Vineyard of the Lord."

Whether he would permit me to address him thus, or whether he would feel himself at all honored by such an appellation is very questionable. Reason enough he has for loathing and hating the clergy. Who has so degraded his profession as the pulpit? Who has so ruthlessly persecuted him as the preacher? Who has so hopelessly excommunicated him as the church? Who has so shrunk from his sight and touch as clergy-ridden communities?

Had the actor been a traitor of countries or a slayer of people, had he been a walking pestilence or the fiend incarnate, he could not have been more loathed and shunned, more cruelly condemned here and hereafter, than he and his profession have been, barring a few exceptional intervals, from the rise of the modern era, and even long before it. At the very cradle of the histrionic art we find its pursuer bent upon throttling it.

I have strong suspicion that envy is still the cause of much of the church's persecution of the stage. The stage is more popular than the pulpit. And deservedly so. Compare the average puritanic church with the average legitimate theatre, and you will find contrast enough. The one repels; the other attracts. The one is ascetic, the other is aesthetic. The one chills, the other cheers. The one bores, the other entertains. The one depresses, the other recreates. The one scolds, the other pleases. The one surrounds itself with a cemetery atmosphere, the other delights the eye and ear with beautiful scenes and strains. The one is dogmatic and dictatorial, the other teaches without the prod or rod, and preaches without starch or choker, and corrects without threat or censure. The one concerns itself largely with the past and with the future, the other deals largely with the present, shows present misery, or present joys, and, without mouthing or moralizing, shows how misery may be avoided or endured, how joy may be gained or retained.

Take the best sermon and see how dull it is alongside a good play. What is a Beecher alongside a Booth? What a Talmage alongside an Irving? Words are never as forcible as actions. Precepts are never as powerful as examples. The enacted sinks deeper into the mind and heart and is longer remembered than the heard or read. I have heard it said that criminals who will listen unmoved to sermons which depict and condemn their crime will tremble when their crime is enacted before their eyes.

A COMPLIMENT TO CONNOISSEURS

Chicago Post.

If it were not for the Frohmans and their brilliant dramatic ideas the American stage would be in a bad way. Keenly alive to the interests and the wishes of the public, the Frohman brothers are shrewd and persistent observers of every department of literary and artistic culture and are quick to take advantage of the admirable opportunities afforded by the workings of the brightest intellectual minds. It is now the very height of managerial acumen to seize for dramatic purposes the marvelous products of intellectual fancy, hence we are not surprised to learn that Daniel Frohman has arranged for stage presentation Mr. Gibson's stirring masterpiece, "The Education of Mr. Pipp." A tremor of delight takes hold of the playgoing public at the thought of the vast possibilities of this delightful drama, and we fancy that we can see one popular actor climbing over another in his anxiety to win immortality through the impersonation of old Pipp. We think we violate no confidence in saying that the enterprise of the Frohmans will not stop here, and that already arrangements have been made to secure the dramatic rights of Mr. Opper's "Willie and His Papa" and that admirable vehicle of dramatic effect, "Foxy Grandpa and the Boys." Let those who tell us that the stage is decaying and that the best and brightest thought is no longer engaged in dramatic composition, turn for refutation of their pessimism to the Frohmans and their trained bands of carpenter playwrights.

AN EXASPERATING INSTANCE.

Life.

An exasperating instance of the beggar-on-horseback methods the Theatrical Trust uses in dealing with the public of New York was shown in the way the seats were sold for the first performance of L'Aiglon. There had been more or less curiosity to see this new work of Rostand's, and it was easy to anticipate that this, added to the usual demand for first-night seats, would make a brisk sale. Foreseeing persons kept messengers in the line all the night before, only to find that the best seats to be had a few minutes after the box-office opened were in the last two or three rows. Outside the Knickerbocker Theatre, prior to the first performance, the sidewalk was infested with sidewalk speculators with big bundles of tickets, which they were offering at all sorts of advances on the advertised prices. Far be it from *Life* to suggest that the Syndicate was in league with the speculators. No member of the Syndicate would ever grind out from its patrons one dollar more than he could possibly get. It is known that the gentlemen of the Trust are in the theatrical business partly for their health, and partly to raise the standard of dramatic art. Any one who would charge the Theatrical Syndicate with conspiring with the sidewalk speculators to skin the theatregoing public would find it difficult to prove the charge, and would do injustice to an association of high-minded business men whose sincere ambition is to treat the New York public generously and fairly.

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BOOKS REVIEWED.

DIDO, AN EPIC TRAGEDY. A Dramatization from the Aeneid of Vergil. By Frank J. Miller and J. Raleigh Nelson. Published by Silver, Burdett and Company, New York.

In translating and dramatizing the love story of Æneas and Dido, as contained in Vergil's Æneid, Frank J. Miller, of the University of Chicago, has accomplished a work that should and doubtless will be appreciated by the student as well as the average reader who is interested in dramatic literature. Mr. Miller was assisted in his task by J. Raleigh Nelson, of Lewis Institute, who composed several musical numbers for the play and devised the settings and action. The tragedy is in original form for stage representation.

THE GREAT BREND TRUST, by W. H. Wright. Published by the Abbey Press, New York.

W. H. Wright, who though only thirty years old has achieved distinction as a lawyer, a journalist, a traveler and a lecturer, and who is widely known in the theatrical profession as a capable manager, has contrived in "The Great Brend Trust" a timely tale that is at once entertaining and rather alarming. As its title indicates, the story deals with a subject of vast public interest. It is not written in an argumentative style, but the point aimed at is squarely hit. "The Great Brend Trust" is the sort of a book to make the apathetic citizen stop and think a bit.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

K. S. M., Toronto: Kate Bateman is now in England.

G. S. C., Brooklyn: See the theatrical roster published in THE MIRROR, issues of Sept. 8, 22, Oct. 20.

NON-PROFESSIONAL, New Orleans, and G. W., Boston: Players on tour may be addressed in care of THE MIRROR.

J. H. J., Augusta, Ga.: 1. James K. Hackett did not play The Prisoner of Zenda two years ago. 2. This play was presented in the South during the Spring of 1898.

VAUDEVILLE, Toledo: 1. Bessie Bellwood died in London, Eng., on Sept. 24, 1896. She was a native of Monkstown, County Cork, Ireland. 2. Nellie Waters was born in Limerick, Ireland.

MISS E. P. S. SMITH: Paul Gerson plays George Osborn in Becky Sharp. Mr. Gerson was in the original production of Prince Otto by Otis Skinner at Chicago. "The Picture Book of Becky Sharp" is published by Herbert S. Stone and Company, Chicago, and may be had of that firm.

V. L. S., New York: 1. The address of Wagenhals and Kemper is 1440 Broadway, New York. 2. There is and can be no rule about the height of a character actor. For certain roles, of course, your height might unfit you, but the agent talked nonsense who told you that only failure awaited in character parts because you were too small. Some players have even achieved triumphs in roles to play which they seemed utterly unqualified physically.

R. C. K., New York: The Cherry Pickers was produced at the Fourteenth Street Theatre, this city, on Oct. 12, 1896, with this cast: John Nazare, William Harcourt; Colonel Brough, Ralph Delmore; Brown, R. V. Ferguson; Lieutenant York, W. P. Carleton; Corporal Jones, Edgar Poland; Smitty, Benjamin Deane; Ayoob, Geoffrey Stein; the Viceroy, Nat. D. Jones; Mr. Guest, Verner Clarges; the Kansahma, Joseph Mason; Sygee, Frank Inslee; Nourmalee, Roselle Knott; Mrs. O'Donnell-Duleep, Jennie Satterlee; Ruda, Ethel Knight Mollison.

C. D. T., Philadelphia: The oldest living American actor is James Booth Roberts, now a resident of Philadelphia, who is eighty-eight years of age. Many actors of the past lived far beyond the allotted three score years and ten—indeed, the profession, despite its hardships, apparently makes for longevity. Macklin lived to be more than one hundred years old. Mrs. Clive, Betterton, Beard, and Reely died at seventy-five; Wilks at eighty-eight; Murphy, Jack Johnstone, King, Vining, and Wallack at seventy-eight; Colley Cibber at eighty-six, Mrs. Glover at sixty-eight, Garrick at sixty-five, Liston at sixty-nine, and Pope and Quin at seventy-three. Among other famous players who lived beyond the age of seventy were Mrs. Siddons, Miss Farren, Mrs. Hartley, Mrs. Abington, Mrs. Mattocks, Mrs. Glover, Lady Becher, Mrs. Crawford, Macready, Mathews, Phelps, Webster, Buckstone, Tate Wilkinson, Charles Kemble, Charles Young, Charles Mackay, Paul Bedford, and Richard Jones. 2. Ellen Pitt, widow of the tragedian, Charles Pitt, died in November, 1887, at the age of seventy-six.

THE PLAYERS' CHRONOLOGY.

November.

4. Birth of Edmund Kean, 1787.
   Death at Montclair, N. J., of Laura Keene, 1873.
5. Alfred Bunn assumed management of the St. James Theatre, London, 1839.
   Birth, at Ely, England, of Barkham Cony, the "dog star," 1862.
   Debut at San Francisco, as Hamlet, of George M. Ciprico, 1867.
   Death, at New York, of John P. Cooke, composer, 1865.
6. David Garrick's first appearance as Don Felix in The Wonder, 1756.
   Birth of Colley Cibber, 1671 (O. S.).
   Death at Washington, D. C., of D. P. Bowers, 1895.
   Peg Woffington's first London appearance at Covent Garden, 1746.
   Birth at Palmyra, N. Y., of George N. Christy (Harrington), 1827.
   Death, at Gainsford, England, of William Harrison, the original Thaddeus in The Bohemian Girl, 1868.
   Augustus Harris became manager of Drury Lane, 1879.
   Debut, at the Olympic Theatre, London, of Charles James Mathews, 1835.
   First American appearance of Mrs. Langtry, at Wallack's Theatre, New York, 1882.
   Birth of George S. Knight (George W. Sloan), at Parkersburg, Pa., 1850.
7. Death of Mrs. Elizabeth Barry, 1713.
   Debut, at the Queen's, London, of Pauline Markham, 1867.
   London debut, at the Strand Theatre, of John Sleeper Clarke, 1868.
   Charlotte Cushman's farewell at Booth's Theatre, New York, 1874.
   Henry Irving's first American appearance as Mephistopheles at the Star Theatre, New York, 1887.
   Saints and Sinners produced at the Madison Square Theatre, New York, 1885.
8. Death of John McCullough, 1885.
   Death, in London, of Annie Pixley, 1896.
   Death, in Thuringia, of Max Alvary, 1898.
   London appearance of Peg Woffington as Sylvia in The Recruiting Officer, 1740.
   American debut, as Adrienne Lecouvreur, of Sarah Bernhardt, at Booth's Theatre, New York, 1880.
   Death of Andrew Jackson Forepaugh, 1896.
9. First woman on the stage (Mrs. Coleman), 1656.
   Dorset Gardens opened, 1672.
   Death of Napoleon Sarony, 1896.
   New York production, at the Knickerbocker, of The Sign of the Cross, 1896.
   A Trip to Chinatown produced at the Madison Square Theatre (82 weeks), 1891.
10. Death, at New York, of Hopkins Robertson, 1819.
    Death at New York, of Charles Burke, 1854.

THE USHER.

The differences between Liebler and Company and Langdon Mitchell have not been stated accurately in the daily newspapers, and injustice has been done the author in their accounts of the circumstances attending the forthcoming withdrawal of The Adventures of François.

The criticisms of the play after its first production at the Park Theatre in Philadelphia were distinctly favorable. Indeed, it was proclaimed both there and in the papers of this city that not only had the play made a pronounced success, but the character of François afforded Henry E. Dixey the opportunity to score the greatest hit in his career.

The management were not satisfied, however, nor were they willing that the changes which are necessary in many plays after the initial representation should be made by Mr. Mitchell. They sent for Lawrence Marston to make improvements, and finally called in Leo Ditrichstein.

In substance, they wanted to make alterations that would convert the play into a commonplace melodrama. Mr. Mitchell submitted the proposed plan of revision to his father, Dr. Weir Mitchell, the author of the novel. The latter refused point blank to consent to the destruction of the point and purpose of his story. Moreover, Mr. Mitchell declined to allow his work to be overhauled by another, preferring to cancel the contract. To this Liebler and Company consented, with the result that they will relinquish the play at the end of this week.

●

Perhaps the most inauspicious circumstance attending the production was the choice of the ill-fated Park Theatre. That playhouse has had an almost unbroken career of disaster. When conducted as a first-class theatre it has rarely enjoyed profitable receipts, even with the strongest attractions.

Stars who are favorites with Philadelphians and who at other theatres play to large houses have been unable to make their salt at the Park. Compared with the receipts of other companies in that theatre those of The Adventures of François have been excellent.

When the present engagement closes the Park will be turned again into a popular price resort. Its situation is remote from the well-to-do residential section of the city—indeed, it has proved over and over again that it has no adequate theatregoing population of any class to draw upon.

●

The other day the *Herald* published an editorial with the heading, "Public Opinion, Not Personal Theatrical Criticism, Wanted," wherein its pet theory on this subject was reiterated.

"The *Herald* has no 'critic,'" it remarked. "And if it had, what would the private opinion of one man in an audience of say 1,500 amount to? A 1,500 to 1 shot, as the sporting men would say, with odds that he would be wrong at that."

This sapient and elegantly expressed assertion need not be contradicted, for it would be superfluous at this late day to enter upon a detailed explanation of the province and purpose of dramatic criticism.

The "private opinion of one man" would be of little value, of course, unless knowledge, judgment and training qualified him especially to pronounce a verdict; but the opinion of a trained and expert critic is always important when it is desirable to obtain any other estimate of the artistic quality of a play or its actors than the box-office returns furnish.

The *Herald's* scheme of "reporting" the reception of a new play is not an improvement upon the old method that originated long before there were theatrical advertisements in the newspapers.

First of all, it is not reliable. A "first-night" audience in New York does not represent the general theatregoing public. Its judgments are frequently reversed.

Besides, in these days of claques and "packed" houses—figuratively as well as literally—the attitude of the spectators toward a production is apt to be misleading.

Moreover, the *Herald's* "reports" are notoriously colored to suit the managerial exigencies of special cases, whereupon it is not a frank or honest exponent of its own alleged creed.

●

We are told by the cablers that Mr. and Mrs. Daventry, produced by Mrs. Patrick Campbell, is the most daringly indecent play that London has yet seen. Indeed, the only way the English critics can account for it is by attributing its authorship to Oscar Wilde.

In plot, incident and dialogue this precious piece is described as irredeemably immoral. The Tanquerays and Quexes beside it are highly edifying social sermons.

Tacked to the cablegrams, of course, appears the significant information: "The play will probably be produced in New York later." Is it difficult to guess by whom?

●

Charles T. Dazey, the dramatist, believes it to be his duty to utter a word of warning regarding A. L. Southerland, formerly of New York, who acted as his London agent regarding his play of The War of Wealth.

"When I placed the manuscript in Mr. Southerland's hands," says Mr. Dazey, "he was manager of the Garrick Theatre, represented several prominent dramatic authors and apparently was in good standing. The War of Wealth was produced sucessfully in London and the provinces, and it was also sold to Bland Holt, who made a good deal of money with it in Australia.

"The royalties were duly paid into Mr. Southerland's hands, but in spite of the numerous letters asking for an explanation of his silence, I could get nothing from him.

"When I reached London on my last trip there I found that he had left his former quarters to be haunted by duns awaiting his return, and I heard of many experiences similar to mine suffered by others. Out of the large sums paid him as my agent I have never received a penny, and in the interests of other dramatists I think that his conduct should be known."

●

The French Opera House in New Orleans is to be available hereafter for other purposes than French opera. H. C. Fourton, a member of the New Orleans Stock Exchange, has made arrangements with the stockholders of the theatre whereby he will present there musical and dramatic attractions of the best class.

Mr. Fourton has ample resources and a wide acquaintance, and he believes that there is a large opportunity for the French Opera House along the lines proposed. His plan is not to play attractions continuously, but only to open the doors when really notable stars, either musical or dramatic, are available.

The French Opera House is the largest, and in some respects the best, theatre in New Orleans. While it is in the French section of the city, it is nevertheless accessible by the main trolley lines from all parts of the town.

●

Mr. Grau's grand opera is to cost San Franciscans $7 a seat. The Bernhardt and Coquelin seats are to range from $5 down. When Bernhardt played here alone the prices were always $3. The new scale is probably based on the idea that Bernhardt is worth $3 and Coquelin $2.

L'Aiglon is to be given at the Garden Theatre for eight performances only, as Cyrano will fill out the second week. The third week will be given over to La Tosca, Camille and Frou-Frou, the fourth week to Hamlet, and the last week to the repertoire.

In Hamlet Coquelin is to play the First Grave Digger; in Frou-Frou, Brigard; in Camille, the elder Duval, and in La Tosca, Scarpia.

It is more than likely that the speculators will get most of the desirable seats, although, considering the high scale of prices, it is not probable that they will be able to raise the premiums greatly in excess of the official tariff.

HENRIETTA CROSMAN.

SAVING A SHOW.

It was in 1869 that Carrie and Sara Nelson, English burlesque actresses, appeared at Mrs. Brougham's Robertson Theatre, 444 Broadway, and achieved failure in Atalanta, the Fleet Runner.

Carrie was young, pretty, clever and piquant, with a resonant mezzo-soprano voice, while Sara's only claim to professional consideration comprised a remarkably agile coloratura soprano.

The girls were handicapped by a massive and voluble English mother, and by a brother, Alfred, who affected the lah-de-dah, dontcherknow London type of juvenile actors, who sport floraly decorated coat lapels and decry this "blawsted" country.

After their New York fiasco I organized a small concert party, consisting of the two girls, brother "Olfred," as they called him, and a yellow-haired, spectacled German pianist.

The programme comprised two piano inflictions, songs, duets, and a trio for the first part, winding up with an act in costumes from Verdi's Il Trovatore. That opera was then the rage, and we concocted a wonderful lyric stew, in which "Olfred" made the tower scene jubilant with "Simon, the Cellarer," his baritone tid bit.

Carrie Nelson was the Manrico, garbed in white-spangled tights and surmounted by a silver helmet adorned with ostrich plumes, à la Lohengrin in the first act of Wagner's opera, and she looked quite fetching. Her sister as Leonora sang the fioriti music, but revealed her utter innocence of dramatic instinct.

We had played at Syracuse to a good house, and our next stand was Oswego. There were only two trains daily that would leave Syracuse to bring us to Oswego on time for the show, so I took the early run, leaving only "Olfred," who, deah boy, had a noon engagement, to come on the 4 P. M. run with the baggage, of which he had charge.

He came while we were at table about 6 P. M., and when I asked him for the baggage checks he drawled, "By Jove, deah boy, I forgot all about the blawsted trunks."

Here was a dilemma. No train due until 9:05 and the concert dresses were in the trunks. As $300 worth of seats had been sold, and as it was impossible for the girls to sing in a concert in their traveling black cloth dresses, I kept the wires red hot vainly imploring the Syracuse baggage master to forward the trunks.

As I could not afford to dismiss so much money, I hurried the girls into a coach and made for the largest dry goods store in town.

"Have you white and colored tarlatans?" I queried hurriedly. "Yes," was the gladdening reply. Then I requested the presence of their dressmaker, and when she came, after explaining the situation, I asked her to send for her assistants and pin tarlatan over the skirts and bodices of the street dresses, then to profusely adorn the tarlatan with ribbons and artificial flowers for evening wear.

While the modistes were at work I scoured the town for white kid shoes, but finding none I induced the girls to draw white silk hose over their street shoes, which completed their attire, and they made an attractive appearance on the stage of Doolittle Hall, which looked gay, decorated with United States flags for the tower scene in Il Trovatore.

The concert went off well, the trunks arrived in the nick of time, and the show was saved.

ALBERT L. PARKES.

AS A CAMPAIGN DOCUMENT.

B. S. Briggs, editor of the Cleveland *Telegram*, recently wrote a political article for the Cleveland *Daily Leader*, arguing for a continuance in power of the present administration on the ground of "general prosperity," and citing the general business showing of the theatre. To secure his facts on this subject, Mr. Briggs studied a copy of THE MIRROR, from which he made his statement. That statement is interesting at this time chiefly as showing the scope of THE MIRROR:

Taking THE MIRROR of Saturday, Oct. 20, we find that the paper contains twenty-eight pages and has 261 advertisements. We also note that 526 amusement enterprises are now moving over the country, to say nothing of the large number of people in vaudeville work. The news of correspondents report to THE MIRROR 917 entertainments given in a few days, and out of this number we find that 681 companies played to large business and quite a number to "standing room only," and 226 companies played to medium business; and in looking up the causes for these companies appearing to light trade I found a number of them were caught in Pennsylvania in the coal strike region, where the miners were short of cash, and quite a few injured by political parades, storms, etc. A few were poor companies that have light drawing power even under the best of conditions.

PERSONAL.

DODSON.—Perhaps the most legitimate success in vaudeville since actors of note have gone into that line of stage work has been that of J. E. Dodson, whose New York debut in a little play in which Richelieu is the central figure is chronicled on another page of THE MIRROR this week.

EDESON.—Robert Edeson will appear on Friday with Henrietta Crosman at the Savoy, playing King Charles II in Mistress Nell.

IRWIN.—May Irwin has gone in for more real estate, and has acquired the property at the northwest corner of Lexington Avenue and Fifty-fourth Street, the purchase price being $25,000.

CROSMAN.—On this page will be seen a fine portrait of Henrietta Crosman as Nell Gwyn in George C. Hazelton, Jr.'s, clever play, Mistress Nell, which is continuing at the Savoy Theatre the success it enjoyed at the Bijou.

LACY.—Harry Lacy, it is said, intends to revive The Still Alarm this season.

SOTHERN.—E. H. Sothern is still at the Johns Hopkins Hospital, Baltimore, though he has been out once or twice for a drive. From present indications he will in all probability be forced to remain under treatment for at least a week longer. He is, however, improving as rapidly as can be expected. Blanche Walsh is filling Mr. Sothern's Brooklyn time this week.

GLASER.—Lulu Glaser will make her debut as a star at Albany, N. Y., Nov. 12, in the new comic opera, Sweet Anne Page, by Louis De Lange, Edgar Smith and W. H. Neidlinger.

BINGHAM.—Amelia Bingham probably will head a company of her own at the Bijou Theatre in February, her husband, Lloyd Bingham, being said to have arranged for a lease of the theatre after May Irwin's engagement.

SMITH.—Harry B. Smith has decided to break away from long association with the making of comic operas and will write for Daly's Theatre a play to be based upon Charles Dana Gibson's series of pictures called "The Education of Mr. Pip."

GALLAND.—Bertha Galland probably will be among next season's new stars.

JAMES-KIDDER.—Louis James and Kathryn Kidder will revive The Tempest next season.

MAY.—Edna May's tour in The Golden Cup will open in Washington, D. C., on Dec. 10, and on Dec. 24 the attraction will be brought to the Herald Square Theatre, in this city.

MILLER.—Henry Miller has arranged with Madeleine Lucette Ryley to present this season her play, Richard Savage, written originally for Nat C. Goodwin. Mr. Miller's tour will open early in January with a revival of Heartsease.

TREE.—Herbert Beerbohm Tree presented Stephen Phillips' new drama, Herod, at Her Majesty's Theatre, London, on Oct. 31, and according to cabled reports proved a resplendent spectacle but a dull and tiresome play.

HARE.—John Hare, with Mrs. Hare, their son and daughter, arrived from London on Oct. 31. His company will reach here this week to open on Nov. 12 at the Criterion in The Gay Lord Quex.

BERNHARDT.—Sarah Bernhardt's long engagement in L'Aiglon in Paris ended there on Wednesday. The receipts are said to have averaged $2,100 a performance.

KELCEY-SHANNON.—Herbert Kelcey and Effie Shannon have secured for early production Madeleine Lucette Ryley's comedy, My Lady Dainty, which has been presented successfully in England.

DITRICHSTEIN.—Leo Ditrichstein has made a dramatization of the novel "Unleavened Bread."

DAVIS.—Jessie Bartlett Davis is going abroad next month to sing for the Britishers, and her American tour will be discontinued for perhaps twenty weeks.

COQUELIN.—M. Coquelin has accepted an invitation to address the Cercle Français of Harvard University during his forthcoming American tour.

RAFFAEL.—Jack Raffael, the baritone, who for more than five years has been one of the chief favorites of the Tivoli Theatre Opera company in San Francisco, returned to New York last week and will, in all likelihood, appear in one of this season's musical productions.

CURRENT AMUSEMENTS.

Manhattan Borough.

[illegible] (1421 St.). Sporting [illegible]

[illegible] (Amsterdam Ave. and 150th St.). The Sapho [illegible]

[illegible] (206-211 West 125th St.). [illegible] in Sherlock Holmes 2:30 plus [illegible]

[illegible] (SIMMONS (206-211 West 125th St.). [illegible]

PROCTOR'S HARLEM (125th St., nr. Lexington Ave.). Continuous Vaudeville 2:00 to 11:45 p. m.

CARNEGIE HALL (Seventh Ave. and 57th St.). First Boston Symphony Concert—Thurs. Eve., Nov. 8.

NEW YORK (Broadway and 45th St.). Nell Gwynn—2d Week—7 to 16 Times.

CRITERION (Broadway and 44th St.). Leslie Carter in Zaza 6th Week—164 plus 20 plus 36 to 45 Times.

BERKELEY LYCEUM (23 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). Rogers Brothers in Central Park—8th Week—50 to 57 Times.

REPUBLIC (207-211 West 42d St., adjoining The Victoria). James A. Herne in Sag Harbor—7th Week—45 to 55 Times.

AMERICAN (Eighth Ave., 42d and 41st Sts.). Michael Strogoff.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in The Nominee.

BROADWAY (Broadway and 41st St.). Jerome Sykes in Foxy Quiller—1st Week—1 to 7 Times.

MENDELSSOHN HALL (113 West 40th St.). Closed.

EMPIRE (Broadway and 40th St.). John Drew in Richard Carvel—10th Week—62 to 70 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.). Grand Opera in English—Repertoire—6th Week—The Mikado.

CASINO (Broadway and 39th St.). The Belle of Bohemia—7th Week—47 to 55 Times.

KNICKERBOCKER (Broadway and 38th St.). Maude Adams in L'Aiglon—3d Week—15 to 22 Times.

HERALD SQUARE (Broadway and 35th St.). Arizona—9th Week—64 to 72 Times.

GARRICK (35th St., East of Sixth Ave.). W. H. Crane in David Harum—6th Week—41 to 49 Times.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.

SAVOY (112 West 34th St.). Henrietta Crosman in Mistress Nell—2d Week—22 plus 9 to 17 Times.

MANHATTAN (1285-1287 Broadway). Grace George in Her Majesty—4th Week—25 to 33 Times.

THIRD AVENUE (Third Ave. and 31st St.). The Wolves of New York.

BIJOU (1239 Broadway). May Irwin in The Belle of Bridgeport—2d Week—8 to 15 Times.

WALLACK'S (Broadway and 30th St.). Sarah Cowell Le Moyne in The Greatest Thing in the World—5th Week—33 to 41 Times—with The Moment of Death—3d Week—16 to 24 Times.

DALY'S (Broadway and 30th St.). San Toy—6th Week—41 to 49 Times.

WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—10th Week—69 to 76 Times, and Travesty on Arizona—4th Week—21 to 28 Times.

COMIQUE (Broadway and 29th St.). Closed Sat., April 28.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12:30 to 10:45 p. m.

GARDEN (Madison Ave. and 27th St.). Richard Mansfield in King Henry V.—6th Week—34 to 40 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.). Automobile Show.

MINER'S (212-214 Eighth Ave.). The Australian Burlesquers.

MADISON SQUARE (24th St., nr. Broadway). Peter F. Dailey in Hodge, Podge and Company—3d Week—16 to 24 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Annie Russell in A Royal Family—10th Week—68 to 76 Times.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12:30 to 10:45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Effie Shannon and Herbert Kelcey in My Daughter-in-Law—7 plus 8 plus 1 to 9 Times.

IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy, Drama and Opera.

FOURTEENTH ST. (14th St., nr. Sixth Ave.). Lost River—6th Week—38 to 46 Times.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12:00 m. to 11:00 p. m.

ACADEMY (Irving Place and 14th St.). James O'Neil in Monte Cristo—3d Week—16 to 24 Times.

TONY PASTOR'S (Tammany Building, 14th St.). Continuous Vaudeville—12:30 to 11:00 p. m.

DEWEY (125-132 East 14th St.). The Broadway Burlesquers.

STAR (Broadway and 13th St.). The Great White Diamond.

GERMANIA (147 East 8th St.). Adolf Phillipp in The Secrets of New York—8th Week—51 to 58 Times.

LONDON (225-227 Bowery). The Social Maid.

PEOPLE'S (199-203 Bowery). The Hebrew Drama.

MINER'S (165-169 Bowery). The American Burlesquers.

(46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). First Boston Symphony Concert—Fri. Eve., Nov. 9.

PARK (383 Fulton St.). Closed.

HYDE AND BEHMAN'S (350-352 Adams St.). Vaudeville.

NOVELTY (Driggs Ave. and South 9th St.). Vaudeville.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). The Sign of the Cross.

PAYTON (Lee Ave., opposite Taylor St.). My Kentucky Home.

UNIQUE (194-196 Grand St.). The Rose Hill Folly Company.

LYCEUM (Montrose Ave. and Leonard St.). We Uns of Tennessee.

AL. REEVES' MUSIC HALL (Fulton St., opposite Grand Ave.). The Tuxedo Club.

AMPHION (437-441 Bedford Ave.). The Only Way.

STAR (391-397 Jay St., nr. Fulton St.). Fred Irwin's Big Show.

EMPIRE (501-507 South 6th St.). The Oriental Burlesquers.

COLUMBIA (Washington, Tillary and Adams Sts.). Empire Theatre Stock in Brother Officers.

GAYETY (Broadway and Middleton St.). The Behman Show.

BIJOU (Smith and Livingston Sts.). Siberia.

MONTAUK (585-587 Fulton St.). Blanche Walsh in More than Queen—7 plus 1 to 9 times.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Aves.). Vaudeville.

ORPHEUM (Fulton St., Rockwell Pl. Flatbush Ave.). Now Building.

FOLLY (Graham Ave. and Debevoise St.). Now Building.

AT THE THEATRES.

Metropolitan—Grand Opera.

The fifth week of grand opera in English at the Metropolitan brought forward no works that had not been presented earlier in the season, but interest attached to the performances, since each of them introduced either a new singer or an old member of the company in a new role. The operas presented were Lohengrin—which was reviewed in the last issue of THE MIRROR—Carmen, and Faust. The audiences through the week were of fair size.

On Tuesday evening the debut in New York of Fanchon Thompson in the role of Carmen attracted one of the largest and most distinguished audiences that has assembled this year in the Metropolitan. The singer's success at the Opéra Comique in Paris, and the many accounts that had come from the other side of her beauty and accomplishments, had roused operagoers here to a point of keen expectation. Her debut was regarded as one of the important events of the Savage-Grau season. Upon Miss Thompson's entrance in the first act it was to be admitted by every one that her personal charm had not been overestimated by the foreign reviewers. When she sang, however, a wave of disappointment passed over the audience. It was apparent that she was suffering from extreme nervousness, and that her voice was far from ringing in its natural condition. In spite of these distressing circumstances she struggled bravely through the opera, though at one point she broke down and was forced to retire from the stage for a few moments. Later it was explained that she had appeared against the advice of her physician, choosing to risk failure rather than to disappoint her friends. In these circumstances it would be manifestly unfair to judge her abilities by her one unfortunate performance. It was announced that she would appear again in the role on Saturday evening, but afterward she decided not to attempt to sing until this week, when she will assume the role of Yum Yum in The Mikado. Selma Kronold appeared as Carmen in the later performances of the opera last week, and her work was, as always, very artistic, conscientious, and altogether praiseworthy. Grace Van Studdiford, the Michaela of the presentation on Tuesday night, sang and acted pleasingly. Her impersonation was illuminative of the purity and gentle dignity of the character, and in both her singing and acting she gave evidence of excellent training. Philip Brozee, as Don Jose, gave, as before, a careful, musicianly performance. Lempriere Pringle was a robust Escamillo, very satisfactory in all respects. The minor roles were in the same hands as in the earlier performances.

On Wednesday evening Faust was sung in the energetic and thoroughly admirable fashion that the company usually maintains. Alice Esty appeared for the first time in the role of Marguerite, and added considerably to the popularity that her earlier work gained for her. She sang with intelligence and grace, and her acting was likewise commendable. Lloyd D'Aubigne was a very pleasing though not a particularly impressive Faust. He sang sweetly and tastefully, and his dramatic work was excellent. Clarence Whitehill repeated his success as Mephistopheles. William Prull was a decidedly satisfactory Valentine, and Leslie Walker was acceptable as Wagner. Katherine Condon and Della Niven assumed the roles of Siebel and Martha respectively. The chorus through the week sang lustily and well, and the orchestra under the direction of Armando Seppilli and Richard Eckhold gave evidences of steady improvement. This week, The Mikado.

Broadway—More Than Queen.

More than Queen, Emile Bergerat's Napoleonic drama, in a prologue and five acts, that Julia Arthur produced last season, was revived at the Broadway Theatre on Tuesday evening by Blanche Walsh and her company before a well filled house. The play is notable chiefly by reason of its pictorial features. Dramatically it exhibits little strength until the last two acts. Both Napoleon and Josephine, whose love forms the theme of the story, have been idealized by the author.

Miss Walsh achieved a success as Josephine, her work falling little below that of Miss Arthur. She was at her best in the intense emotional scenes in the latter part of the play, to which she was fully equal, acting with force, dignity and pathos. In the earlier scenes, especially in the appeal to Napoleon in act one, she was not so happy. The tenderness and delicacy that Miss Arthur displayed were in a measure lacking. Physically Miss Walsh was at a disadvantage in not possessing such exceptional personal charm as Miss Arthur, whose style of beauty fitted the role perfectly.

William Humphrey was again seen as Napoleon, his original role, and gave, as before, a painstaking and commendable portrayal of this arduous role. Joseph Kilgour, the Lucien, was inclined to staginess, but otherwise his work was good. Of the rest of the cast only Earle Browne as Junot, Frank Sheridan as Roustan, and Katherine Clinton as Mlle. Aurillon are worthy of mention. Toward the others silence is the kindest policy.

The scenery and costumes of the original production were used, making a series of magnificent stage pictures. Jerome Sykes in Foxy Quiller is announced for this (Monday) evening.

At Other Playhouses.

Owing to the fact that Tuesday, Nov. 6 (Election Day) is a legal holiday, this issue of THE MIRROR has been sent to press earlier than is usual, and reviews of the Monday night productions are therefore deferred until next week. The announcements at the various theatres are as follows:

BROADWAY.—Jerome Sykes makes his local debut as a comic opera star, offering for the first time here Foxy Quiller.

REPUBLIC.—James A. Herne will celebrate on Thursday the fiftieth performance of Sag Harbor.

CASINO.—The Belle of Bohemia will be succeeded next week by Florodora, with Willie Edouin.

HERALD SQUARE.—Arizona remains in great prosperity.

WALLACK'S.—Sarah Cowell Le Moyne and company appear in The Greatest Thing in the World and The Moment of Death. Olga Nethersole will appear here on Nov. 10.

ACADEMY.—James O'Neill attracts crowds with Monte Cristo.

FOURTEENTH STREET.—Lost River enthralls the lovers of melodrama.

AMERICAN.—The stock company revives Michael Strogoff.

MURRAY HILL.—The Henry V. Donnelly Stock company will appear in The Nominee this week.

MANHATTAN.—Grace George has made a substantial success in Her Majesty.

SAVOY.—Henrietta Crosman continues in Mistress Nell, which seems only to wax merrier since transplanted from the Bijou.

BIJOU.—May Irwin has begun her second week in The Belle of Bridgeport.

GRAND.—Herbert Kelcey and Effie Shannon present My Daughter-in-Law this week.

THIRD AVENUE.—The Wolves of New York is the bill.

METROPOLITAN.—Sporting Life is the week's attraction across the Harlem River.

GARDEN.—Richard Mansfield, having extended his engagement one week, will continue until Nov. 24 in King Henry V.

KNICKERBOCKER.—Maude Adams appears in L'Aiglon.

EMPIRE.—John Drew still plays Richard Carvel.

GARRICK.—William H. Crane offers David Harum.

CRITERION.—Mrs. Leslie Carter's engagement in Zaza will close on Saturday. John Hare in The Gay Lord Quex next week.

LYCEUM.—Annie Russell remains in A Royal Family.

MADISON SQUARE.—Peter F. Dailey provides amusement in Hodge, Podge and Co.

DALY'S.—San Toy is the bill.

STAR.—The Great White Diamond is shown for first time here.

AN INCIDENTAL PRODUCTION.

Last Winter Mrs. Fiske secured the American rights to a new German play that was notably successful in Berlin last season. According to the terms of her contract with the author Mrs. Fiske must give the play a production this season. She will accordingly produce it during the last week of her month's engagement in Chicago, but it will not be used elsewhere this season, as Becky Sharp is, of course, to be the bill throughout Mrs. Fiske's present tour. No title has been selected yet for the American version of the new play, which has been made by Alice Brown, of Boston.

ALVIN THEATRE IN LITIGATION.

S. S. Robertson and J. A. Wakefield, counsel for Mrs. Catherine Anna Davis, who claimed to be widow of the late Charles L. Davis (Alvin Joslin), filed in Pittsburg on Oct. 27 a precipe for summons in ejectment against Samuel F. Nixon and J. Frederick Zimmerman, owners or tenants of the Alvin Theatre. This suit is the initial effort to secure possession of the property from the persons into whose hands it passed by a will dated April 5, 1896. Mrs. Davis claims that the right to possession is hers.

PATERSON OPERA HOUSE BURNED.

The Paterson, N. J., Opera House, managed by John J. Goetchius, was burned to the ground on the morning of Nov. 2. The origin of the fire is unknown. Flames were discovered at 2.30 A.M. in an annex used for the storage of scenery and baggage. Before the firemen arrived the fire had spread to the theatre proper, and when it was checked only a portion of the walls was standing. The scenery, costumes and effects of The Right Man company, that had reopened its season the evening before, were all lost. The loss on the Opera House is estimated at $50,000, with $32,000 insurance. The Opera House was a three-story brick structure, opened in 1866 under the management of Harry Stone. All the famous actors of the time appeared at the house in its early days, when it was the fashionable playhouse of Paterson. The Opera House Company had recently expended a large sum in refitting the theatre. It is said that the house was condemned by the fire chief several years ago.

KATHERINE ROBER.

On the first page of this week's MIRROR is an excellent portrait of Katherine Rober in the role of Madame Sans Gene, one of the plays this talented actress is presenting this season. Miss Rober's original methods are too well known to need extended note. Local managers know her drawing powers as a star, for her time is booked solid in the best theatres. By hard work and conscientious effort Miss Rober has placed herself at the head of repertoire. Her artistic temperament, magnetic personality and uncommon versatility have made her a favorite with all classes. Her repertoire this season is varied and extensive, including both classic and modern plays. The success she has achieved in a range of characters so wide is remarkable. Her business has been up to the usual standard all through the political campaign. It is Miss Rober's intention to have two companies on the road next year. Her present tour is under the direction of Leander Blanden.

GRAU COMPANY GOES WEST.

The incoming European steamers last week brought the last of the singers engaged by Maurice Grau for his opera company, and on Friday the organization left for California. The late comers were Madame Gadski, the contralto; Herr Blass, the basso, and Mlle. Fritzi Scheff, the young soprano who this season will make her American debut. The company, numbering more than two hundred persons, are making the journey across the continent in a special train. The tour will begin at Los Angeles, Cal., on Nov. 9. Thence the company will go to San Francisco, and after a season there of twenty-one performances will start Eastward, appearing in a number of the large cities of the Middle West. The season at the Metropolitan will begin on Dec. 18.

SAID TO THE MIRROR.

F. L. SHRIVER, manager K. P. Opera House, Pittsfield, Ill.: "I notice in THE MIRROR that Kipling's Comedians have closed. It seems to me that there should be a law requiring a company to notify managers of theatres when it cannot fill its dates. I consider myself lucky in this instance to be a subscriber to THE MIRROR, which gave me information in this matter and enabled me to make other arrangements necessary from the fact that the Kipling company was booked with me."

DUDLEY MCADOW: "Kellar played the week of Oct. 21 at McVicker's, Chicago, giving nine performances, to $9,905.50, the receipts for the closing performance being $1,503.50. The Saturday matinee, at which the receipts were $971.50, was affected considerably by the Republican industrial parade, which lasted all day."

H. WILLARD SPOONER: "Your Philadelphia correspondent states that Creston Clarke, of whom I am manager, would play at popular prices at the Park Theatre, in that city. Kindly correct this statement, as Mr. Clarke does not play at popular prices anywhere."

ENGAGEMENTS.

Myra Collins, for Jill in The Tide of Life.

Julian Rose, for In Wall Street, opening Dec. 24.

Frank Borrowe, for Dick Leonard, in Caught in the Web.

James Durkin and Jeanette Ashbaugh, for the Phelan Stock company.

Josephine Randall and E. B. Winstanley, re-engaged for the Jessey Stock company.

William F. Clifton, for Colonel Bonham, and Eleanor Wilton, for Mrs. Canby, in Kirke La Shelle's Arizona road company.

Adeline Dunlap, for Acte, in the Boston Quo Vadis company.

Albert C. Davis, by Gus Hill, for Lost in the Desert.

Herbert Fortier, with Belcher and Hennessy, for Rawdon Crawley in Vanity Fair.

Charles Carter, re-engaged for Cy Prime in Denman Thompson's The Old Homestead.

Charles E. Bloomer, with Howard Gould, for Rupert of Hentzau.

Addison Pitt, to play Fritz von Tarlenheim with Howard Gould in Rupert of Hentzau.

Gussie Hart, for Samuel Blair's new production, opening in November.

L. Henry, as business manager with Harry Corson Clarke.

Charles Gotthold, with Ada Rehan.

Frank Kemble, for Arizona.

Charles R. Gilbert, for The Battle of the Strong.

Albert Davis, for Lost in the Desert.

Emma Stokes, for Uncle Sam in China.

Harry Braham and Lucius Henderson, by Belasco and Thall.

Ogden Stevens, with Blanche Walsh.

George J. Williams, for Poverty Row.

Edwin Wallace, for the King Dramatic company.

Albert Gillan, with Creston Clarke.

Sam Halpin and Florence Ashbrooke, for The Commander.

OBITUARY.

Joseph C. Heywood died in Rome, Italy, on Oct. 25, aged eighty-one years. Born in this country, he entered into literary work in New York and wrote many dramatic criticisms. Removing to Rome, Mr. Heywood continued his literary labors and for the past fifteen years was private chamberlain to the Pope.

Henry Daily, Jr., died while undergoing a surgical operation at a private hospital in this city on Oct. 25, aged sixty-four years. He was a prominent lawyer and had been an associate of Charles O'Connor in the famous suit of Mrs. Forrest to secure a divorce from Edwin Forrest.

Lawrence F. Gorman, character actor and comedian, recently a member of the Evelyn Gordon company, died at St. Elizabeth's Hospital, Chicago, on Nov. 2 of paralysis. The remains will be buried by the Actors' Fund.

W. R. Wilson, a musical director, died at his home, Kewanee, Ill., Oct. 29. His last engagement was with the Robert Sherman company.

Mrs. Sallie Galvin, sister of Kate V. Tomeray, died recently at her home in Louisville, Ky.

NOTES OF NEW THEATRES.

Parmele's Theatre, at Plattsmouth, Neb., was opened on Oct. 29 by the Clement Stockwell company. The theatre, it is claimed, is one of the handsomest and best appointed in the West. The seating capacity is 1,000. The proscenium opening is 36 feet wide and 28 feet high. The stage is 45 feet deep and 54 feet to rigging loft.

The Shaw Theatre, Hutchinson, Kansas, opened Oct. 26 with A Wise Woman. The house cost $25,000 and has a seating capacity of 1,100. The stage is a duplication of that of the Illinois Theatre, Chicago. Will S. Thompson is manager.

PROFESSIONAL DOINGS.

Aida Blair, whose picture is printed above, is playing this week at the Metropolis Theatre, this city, in Sporting Life. As an actress of legitimate heavy roles she is destined to occupy an enviable place in the dramatic profession. To play such a difficult part with such art and ability might well be envied by many actresses of years' experience. When seen in her present role it is almost impossible to realize that this is only her third season in dramatic work. Miss Blair is a tall, handsome brunette, possessing talent, energy and a striking personality. She dresses her role, it is said, with exquisite taste and appropriateness, and flattering comments upon her artistic interpretation of Olive de Carteret, the adventuress, have been the rule.

Mildred Holland has been sending out to dramatic editors paid-up accident insurance policies for $100, and on the back of each policy is a picture of herself as Aria in The Power Behind the Throne.

Edouard D'Oize, after an illness of three weeks in Toronto, reopened his season at Port Hope, Ont., on Oct. 29 in Richelieu.

Owing to the death of Samuel King, father of Mrs. Emma Dyffryn, of the Ethel Dyffryn company, the company closed their season at Frederick, Md., on Nov. 3. Miss Dyffryn's brother, Herbert King, is now on his way to this country from England, to settle the estate. Mr. and Mrs. Dyffryn will return to their home, Crescent Beach, Revere, Mass.

The British Museum has received from the Hon. Sidney Carr-Glyn his collection of playbills, tickets and other London theatrical miscellanea. The collection is said to be one of the most valuable in existence. It contains many specimens from the last century, and is practically complete from 1800 to the present time.

Henry W. Savage has called a meeting for Nov. 7 of the stockholders of the old American Theatre Opera Company, for the purpose of winding up the affairs of that association.

Ada Zell is playing the lead in The Convict's Daughter.

George A. D. Johnson resigned from The Slaves of the Orient and was immediately engaged to support Olga Nethersole as Flamant in Sapho.

J. Wallace Clinton has retired from the Harry Glazier company.

Manager Howard Morris, of the Asbury Park, N. J., Opera House, recently burned, and now managing Educational Hall in the same town, fell through a railway trestle at West End, N. J., on Oct. 27, breaking a rib. He was taken to a hospital. Mr. Morris had gone to West End to bill an attraction and fell through the trestle while trying to catch a train for Asbury Park. He managed to crawl to a fire engine house, whence a call was sent for an ambulance.

Kirke La Shelle's second Arizona road company will open at Louisville, Ky., in Christmas week. The Arizona road company No. 1 is now almost complete. It includes in its membership C. W. Stokes, Guy Bates Post, William F. Clifton, Dosten Farnum, Frank Kemble, John Drury, Jane Stone, Elsie Esmond, Beatrice Vaughan, Lizzie McCall, Frances Arthur, and Jane Taylor. The company will open on Nov. 26.

H. F. Stone has organized a juvenile Uncle Tom's Cabin company consisting of sixteen children whose ages range from six to fourteen years. All of the children have had professional stage experience. The company will open on Nov. 14, and the tour will extend over New Jersey and other nearby States.

George Ober will retire from Minnie Seligman's supporting company on Nov. 10.

Carl Nagely has arranged for the production of his latest Irish drama, Willie Reilly.

Lucienne Bréval, one of the foremost sopranos of the Grand Opera in Paris, has been engaged by Maurice Grau for a season of four months in New York and two months in London. She will appear here in Salammbo, Le Cid, Herodiade, Les Huguenots, L'Africaine, and other important operas.

James H. Curtin is going to send out a comedy drama, Slaves of the Pipe, to open on Nov. 12 at the Third Avenue Theatre.

Chauncey Olcott will begin rehearsing his new play, Garrett O'Magh, in this city on Nov. 19. The play will be presented on the road and in Philadelphia for a few weeks before it is produced at the Fourteenth Street Theatre on Jan. 7.

Mrs. Adeline Stanhope-Wheatcroft is preparing to give a series of receptions during the Winter at the new Stanhope-Wheatcroft Dramatic School in Fifth Avenue.

A sheriff's jury decided last week that Olga Nethersole's scenery, costumes and bank account, which her late manager, Marcus Mayer, sought to attach under claim that she owed him $16,000, belonged to her and not to him, and A. H. Hummel, attorney for Miss Nethersole, had the property delivered at Wallack's Theatre to await her call.

Harry Corson Clarke is already booking time in the East for next season in his new comedy, What Did Tomkins Do, that has won success this season in the West.

Marie Kissingen has not joined May Irwin's company, as recently stated. Miss Kissinger will be seen in grand opera, commencing on Dec. 18.

Leon W. Washburn has purchased of Harry B. Marshall the musical comedy A Mysterious Woman. He is arranging for a production of the play about Nov. 18.

Margaret Wilkes will be supported by Henrietta Lee, Helen Ford, Julia Urban, T. B. Bridgeland, Charles P. Morrison, George Paxton, William L. Gibson, W. H. Duncan, and Renwick Blake, with George Paxton as stage-manager. The business staff includes George Leffler in advance, John H. Spanton second advance, and Henry Roelle treasurer. The production will be under the personal management of T. B. Bridgeland.

THE STOCK COMPANIES.

The Thanhouser company, of Milwaukee, has a busy season mapped out for it by Manager Thanhouser, who will endeavor to make the coming Winter season a red letter one. The company last week presented Augustus Thomas' In Mizzoura, with Eugene Moore as the sheriff. The next big production will be that of Julius Cesar, in which Frederick Paulding will participate.

At the Grand Opera House, in New Orleans, La., the Baldwin Stock company continues to enjoy a remarkable patronage. Madame Sans Gene was put on in an exceptionally fine manner last week. Lavinia Shannon and Maurice Freeman were the leading people in the cast and received much commendation. The work of the rest of the company continues very satisfactory.

A number of changes have been made in the Hopkins' Stock company, now playing in the Hopkins' Opera House in Memphis, Tenn. Jessie Izett and Hugh Ford resigned and are now members of the Grand Stock company, Indianapolis. Frederick Julian, a great Memphis favorite, joined the company Oct. 29, as did Sarah Boyd and Nera Rosa. Hattie Marshall will play the leads. For the week of Oct. 29 On Change was given to splendid business. Joseph O'Meara and Frederick Julian were particularly pleasing in their work and carried off the honors of the production. The stage is now being directed by Earle Stirling, also show skill. Madame Sans Gene this week.

The Dearborn Theatre Stock company, Chicago, played The Amazons week of Oct. 22. The settings were the most artistic ever seen on the Dearborn stage. The play was a trifle too English for the Chicagoans, but Mamie Ryan and Edward Mackay in the parts of Tommy and Tweenway saved it to some extent. Last week the company played A Virginia Courtship. James E. Wilson was a capital Major Fairfax and Grace Reals gave a spirited performance of Madame Constance. Mamie Ryan is a captivating Prudence. Edward Mackay as Tom and Gardner Crane as Jack were seen to advantage. This week The Ironmaster.

The Shubert Stock company have scored a pronounced hit at the New Teck Theatre, Buffalo. Week of Oct. 22 The Girl I Left Behind Me was presented. M. L. Alsop as Lieutenant Hawksworth, W. C. Masson as Major Burleigh, Henry Saumer as Private Jones, E. E. Graham as General Kennion, Amelia Gardner as Lucy, Miss Douglas as Ann, and Monte Donico as Fawn gave artistic portrayals. Last week Quo Vadis was presented, Sarah Truax making her debut with the company as Lygia.

Bertha Creighton, leading woman of the Durban-Sheeler Stock company, Philadelphia, has entirely recovered from the injury to her knee and is again playing with her company.

Dickie Dellaro is a recent addition to the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia.

J. H. Sheeler, associate manager of the Girard Avenue Theatre, Philadelphia, was in the city on Wednesday.

Maud Edna Hall has been engaged as leading woman of the Columbia Theatre Stock company, Newark, Miss Dalgleish having resigned.

PLAYERS TRANSFERRED.

This week will see a number of transfers of players at the local theatres. On Friday evening Robert Edeson will make his appearance in Henrietta Crosman's company at the Savoy Theatre, replacing Aubrey Boucicault as Charles II in Mistress Nell. James A. Keane, now with Miss Crosman, goes to Mrs. Le Moyne's company, at Wallack's, on the same evening, as Mr. Edeson's successor. Harold Russell appears as Danglars in Monte Cristo with James O'Neill at the Academy of Music this (Monday) evening, following Edmund L. Breese in the part. Mr. Russell will remain with Mr. O'Neill for one week, being then transferred to Mrs. Le Moyne's company to play the role now taken by Wilton Lackaye.

THE RIGHT MAN PRODUCED.

The Right Man, a melodrama by Lionel Ellis and George Comer, had its initial American performance at the Paterson, N. J., Opera House last Thursday evening. The cast included Arnold Reeves, Harry Pierson, George Maddox, James Mackey, Russel Gibbs, Charles Horton, Harold Collier, Olive Berkley, Nina Frieth, Belle Gold, and Estelle Sprague. The play is in four acts. The principal scenes are laid in England, and the authors have brought together a number of sensational incidents. The company was to have continued its engagement Friday and Saturday, but the theatre, as detailed elsewhere, burned on Friday morning and the company lost everything. The tour will be resumed in a few weeks.

CUES.

Hattie Bernard, after spending a week at Randal Hill Farm, will return to New York for the season.

George E. Howard, assisted by Mrs. Howard (Flora Dorset) dined the members of his company last week at Lexington, Ky., in honor of his birthday.

Tom Maguire, for some years treasurer and business manager of the Fourteenth Street Theatre, this city, and well known for twenty-five years as treasurer and manager of the different theatres in San Francisco, opened offices in the St. James' Building on Nov. 1, dealing in stocks, bonds and securities. He will make these offices the headquarters for all Californians visiting New York.

Teresa Maxwell is spending a month in the Catskills, recuperating from her recent illness.

There will be an excursion of Long Islanders next Saturday to see James A. Herne in Sag Harbor at the Theatre Republic.

The Adventures of Francois will close its season next Saturday at the Park Theatre, Philadelphia.

Richard Mansfield, who was to have appeared at the Herald Square Theatre in December, has arranged for the cancelation of the engagement, and has been booked instead to open the Herald Square next season in a new production.

Selma Herman resumes her starring tour in A Young Wife this week.

Gayest Manhattan closed at Norfolk, Va., Oct. 27.

ENGAGEMENTS.

Hettie Bernard Chase, for Uncle Sam in China.

Bertha Rice, for Rupert of Hentzau.

Leon Kohlmer, with Marie Dressler, for Count Cash akacheck, in Miss Printt.

Harold Russell, with James O'Neill, succeeding Edmund Breese as Danglars in Monte Cristo.

Robert Harland and Eugenie Fredericks, re-engaged for Chattanooga, opening in Chicago on Nov. 25.

E. M. Varney, with Harry Glazier, to play Athos in The Three Musketeers.

Charles Steadman, for Barbara Frietchie.

Thomas McLarney, for the leading role in An African King.

Emma Siegel, George Overy, and Louise Horner, for A Pack of Cards.

Elmer Jerome, with Knobs o' Tennessee.

MUSIC NOTES.

Albert Gerard-Thiers, the voice specialist of the Stanhope Wheatcroft Dramatic School, is booked to give his lecture on "The Technique of Musical Expression" in Washington, Williamsport, Boston, and Brooklyn during the month of December.

Ossip Gabrilowitsch, the Russian pianist, arrived from Europe on Saturday to make his American debut at Carnegie Hall on Nov. 12, assisted by Emil Paur's orchestra.

LEDERER LOSES ALL ABOUND.

Justice McCarthy in the City Court decided last week that George W. Lederer must surrender possession of the Casino on Nov. 7 to the Sire Brothers, thus presumably ending the long and bitter fight about the property. Mr. Lederer's counsel undertook to accomplish a settlement by offering payment of unpaid rent, but Mr. Sire's counsel held out for payment of lawyers' fees besides, and the Lederer contingent balked at this, so the justice decreed the ejectment of Mr. Lederer on Wednesday. The Sires have not decided upon the future policy of the Casino, but they think that they will sanction the announced production of Florodora there next week.

Mary Elliott Page secured on default in the Supreme Court on Friday an injunction, with costs, to prevent the further appearance of Marie Dainton in The Belle of Bohemia at the Casino. Miss Dainton, it appears, had contracted to play with Miss Page in London, but Mr. Lederer is alleged to have persuaded her to jump this contract in order to come here for his Casino production. Miss Page asks for $1,500 damages.

Norman J. Norman, long Mr. Lederer's London representative, resigned from association with the Shaftesbury Theatre there on Nov. 2 owing to a row with Manager Lowenfeld. It is understood that Mr. Norman went in for negotiating a renewal of the lease of the Shaftesbury and that Mr. Lowenfeld did not wish to recognize his authority, whereupon Mr. Norman swept from the theatre. Mr. Lederer, now in London, may straighten out matters over there, and he is said to be in negotiation with an English syndicate who think they want to build a new theatre for him in Broadway.

MATTERS OF FACT.

The W. E. Coburn Comedy company was stranded in Elizabethtown, Pa., last week, and the manager was reported to have decamped, leaving bills unpaid.

It has been erroneously reported that because of a disagreement regarding the price of seats, Anna Held did not fill her recent engagement at the Euclid Avenue Opera House, Cleveland. Shortly after the termination of her engagement at the Illinois Theatre, Chicago, Miss Held and company will rest for a week. The tour in Papa's Wife will be resumed at Brooklyn.

William Humphreys received strong indorsement for his work with Blanche Walsh during her New York engagement. Several New York papers referred to him as Mr. Harris, which naturally annoyed Mr. Humphreys.

Nellie Lindroth has scored a hit as Polly in The Lost Paradise and as Kate in In Mizzoura, with the Faik and Veronee company.

The tour of Gus Hill's McFadden's Row of Flats has been most prosperous. In New Orleans, Denver and St. Louis records have been broken. The company is intact, as it opened Sept. 1 for its forty weeks' tour. Manager Charles C. Stumm speaks in glowing terms of the new first act scene received at St. Louis.

Alf. C. Wheelan is disengaged for the rest of the season, owing to the closing in London on Oct. 27 of A Parlor Match.

John T. Tierney and Charles Sheffer, formerly of Sheffer and Blakely, are meeting with success in The Man from the West.

The Ole Olson company, with Ben Hendricks as the star, has been playing to phenomenal business in the Western country, it is said, notwithstanding the election excitement. This is without doubt the best company Mr. Hendricks ever had. It is now on the way to California, and will not return East until March.

The corps de ballet appearing this season in Charles H. Yale's Devil's Auction is one of the few productions of real ballet in this country. The ballet is under the direction of Alfred and Madame Phasey, of the Phasey School of Dancing, London.

Charles H. Yale and Sidney R. Ellis have given a sumptuous scenic dress to The Watch on the Rhine, the romantic comedy written by Sidney R. Ellis for Al. H. Wilson.

The mechanical effects in Charles H. Yale's The Evil Eye, under the management of Sidney R. Ellis, the revolving windmill, the disappearing rooms and drawbridge, have been rebuilt, and many new features added that place The Evil Eye in the front rank of American spectacular productions.

William S. Gill has been winning good notices for his pleasing performance as Ebenezer Todd in The Village Postmaster (No. 1).

Frank E. Baker is conducting the tour of Dorothy Lewis in Hal Reid's Hearts of the Blue Ridge.

Lorraine Hollis, having severed business relations with Manager C. S. Sullivan, gives warning that the further use of her name is unauthorized. Her own tour will commence about Dec. 1.

The play Roanoke, presented in Chicago last May, is alleged to be an infringement on Marie Wellesley Sterling's copyrighted drama, On the Suwanee River, leased to E. D. Stair. Further productions of the Roanoke are threatened with legal prosecution.

Holidays and Sunday nights are profitable dates at Muskegon, Mich., Managers Cavan and McGraft have some of this good time still unfilled.

Owen Fawcett invites offers for the rest of this season. He may be addressed at 511 Warren Avenue, W., Detroit, Mich.

Charles K. Champlin's Repertoire company, the Gems, under the management of Frank L. Raymond, is now in its ninth week. The company has been playing to big business, five out of the nine weeks having broken records. Mr. Champlin's company opened the season Aug. 27 at the Third Avenue Theatre, New York, and Manager Sheldon was so pleased with the production that he arranged for a return date. Mr. Champlin's repertoire includes The Curse of Pride, Her Double Life, My Mother's Husband, The Way of the World, Wanted a Wife, A Party by the Name of Johnson, The Old Factory Murder, Only a Private, Trapped Among the Miners, and The Tramp's Daughter. Special scenery is carried for most of the plays. Dan Howe, Frank Robinson, Sid Lamb, J. Roy Harper, Tom Maskell, William H. Baker, Sam C. Miller, George Grause, Eddie Gately, Joseph Jones, Howard Graham, Dorothy Lamb, Marie Harcourt, Grace Texola, Florence Eldridge, and Lulu Morrison comprise the company. They are booked through New Jersey, New York, Delaware and Maryland.

Billy Walsh is with the Aubrey Stock company (Eastern).

Evelyn Selbie has resigned from the Human Hearts company.

Owing to the closing of the Gorman Brothers' company, Robert M. Edwards is at liberty for characters and juveniles. Responsible managers should address him in care of this office.

Tennessee's Pardner will be in Duluth election night, from which point the company starts toward the Pacific Northwest, making the fourth tour of the play in that section of the country.

Paul Taylor wins good press notices for his performance as John Sparmley in The Dairy Farm, a part which he originated. As a member of the MacLean-Tyler-Hanford company, his comedy work was one of the bright features of their productions.

Nine thousand paid admissions were recorded at the Park Theatre, Manchester, N. H., where the Blondells, in The Katzenjammer Kids, and The Span of Life, divided the week of Oct. 22 a pleasing outlook for visiting attractions.

Hattie Schell, who had been playing June in Blue Jeans, left that company, and is now at liberty.

Owing to the closing of The Angel of the Alley company, Adele Palmer will consider responsible offers for the rest of the season.

Joseph W. Weaver has resigned from Charles Wyndham's company to return to New York. His work with Mr. Mansfield in this country, extending over a period of seven years, is pleasantly remembered.

Pusey and St. John, managers of A Run on the Bank, are in need of a man for characters and comedy bits. They also would like to hear from farce-comedy people in all lines. Applicants should address them as per route, or George L. Chenoll, manager at the High Street Theatre, Columbus, O.

Harris and Parkinson, managers of Lost in Egypt, call attention to the fact of their attraction having played to $122.50 in Frostburg, Md., and $125 in Lonaconing. They can use a good agent.

Maggie Fielding is at liberty for the rest of this season. She can be addressed at the Metropolitan Hotel.

Two hundred dollars will buy a third interest in the starring tour of a well-known star, for whom time has been booked. Address "Starring Interest," this office.

"Drama," care this office, has a three-act comedy-drama, a farce-comedy, and a musical farce for sale.

T. H. Winnett, play agent, wants plays with printing. His address is 1402 Broadway, New York.

Refined vaudeville acts of all kinds are wanted for the opening week at the New Auditorium Theatre, Des Moines, Ia. The season opens Nov. 12. W. P. Chase is the lessee and manager.

The Pigua, O., Elks' Street Fair and Corn Carnival, Oct. 22-27, was an artistic and pecuniary success. All the attractions of the New England Carnival company were crowded. Philian's Spiral Tower and the immense floral parade were special features. The Elks deserve credit for their efforts in laying the foundation for a much needed hospital.

Thanksgiving week and later time is open at the Academy of Music, Cumberland, Md. Managers W. and F. R. Mellinger will guarantee high-class attractions.

Alma Chester has received a new play, by J. H. Sheppard, through T. H. Winnett, entitled Her Husband's Sin, and new scenery is being painted for it by Frazer.

Next season Manager F. W. Stair will exploit Charles A. Loder and a big company and chorus in The New Hilarity, rewritten and brought up to date by Frank Dumont. A complete scenic equipment will be carried and the costuming will be elaborate.

Charles A. Mason, late of Kelly and Mason, who shared comedy honors as the German doctor with Eddie Foy in A Night in Town this season, is now at liberty, and may be addressed care of the Great Northern Theatre, Chicago, Ill.

An erroneous impression has been created to the effect that Charles Coghlan's play, The Girl from Calcutta, is of a farcical nature; a belief fostered, perhaps, by such a tendency in several plays bearing the "girl" stamp. It is, however, a straight comedy.

Emmett C. King as Whitford Kingsley in The Cipher Code has met with pronounced success.

Arthur C. Alston, who has been traveling in advance of Tennessee's Pardner this season so far, will return and take charge of his company at Duluth on Nov. 5, Phil Hunt going in advance from that point.

The Alma Chester company now consists of Alma Chester, Dora Sanders, Louise Garland, Laurence Santley, Carrie Elmore, Alice Folsom, J. Irving White, Will J. Kennedy, Lee Sterrett, Harry Lee, George J. Elmore, Charles Sanders, Fred McVey, E. A. Eagle, Fred Woodbury, Harry R. Vickers, Joseph Dillon, John Franklin, the La Dell family of acrobats, Little Joey, and Dillon and Garland, and the following is the repertoire: Hoodman Blind, The Diamond Breaker, Beacon Lights, The O'Mailleys of Ballyreeny, The Lady of Lyons, A Romance of Chinatown, The New East Lynne, Her Husband's Sin, and Little Lord Fauntleroy.

Reports of the Western Where is Cobb company, which is under the personal management of Elmer Walters, are to the effect that business with this farce is so large and its success so pronounced that there will be two companies in the West next season. Capacity business is reported from eight out of eleven cities just visited.

Frank Rolleston is making a hit this year as Colonel Kerchival West in Shenandoah.

Manager Edward E. Kockrill, of Rolling Arthur Johnson, lecturer, states that business through Texas has been large.

The company supporting the German dialect comedian and singer, Al. H. Wilson, in his starring tour under the management of Charles H. Yale and Sidney R. Ellis in the new romantic German comedy, The Watch on the Rhine, written by Sidney R. Ellis, will include Mark Price, John R. Walker, Alfred H. Hastings, Maurice Dudley, Russell Lennon, Lochmer Richards, I. G. Brown, Carroll White, G. M. Maher, Louis Live, and Ida Hamilton. Eva Byron, Fanny Bloodgood, Celia Clay, and Kitty Barriscale. Louis Maurice is the musical director, and Emil Ankermiller and William De Haven look after the business interests for Yale and Ellis.

Ruby Raymond, who is playing the leading soubrette role in Over the Fence, is scoring in her songs and acrobatic dances.

Pearl Ridings is said to be very successful as Virginia Pryde in Hoyt's A Stranger in New York.

The Lynn, Mass., "Item" says of Louise Montrose: "She is an artist to the tips of her ever-dancing toes." Miss Montrose is playing with the A Wise Guy company this season.

Mrs. Beaumont Packard has made an agreement with Dr. A. de Sarak, whereby the latter will appear in drawing room entertainments this Winter, under the management of the Packard Exchange. Dr. de Sarak is a master of the mysterious arts of the Hindoos, and his performances are said to be remarkable.

A NOTABLE MINSTREL ENTERPRISE.

The Leon W. Washburn Great Southern Minstrels will open at Passaic, N. J., on Nov. 10. Manager Washburn states that this will be the most pretentious minstrel organization he has ever controlled, and one that will set a pace swift and hard to follow. Many features new to minstrelsy will be on the programme, which has been put together by George Titchener, the well-known minstrel producer. The musical features are to be varied and strong, and will be under the batons of F. Clearmont and Professor Lindsay. Much that is novel is claimed for the parade. One feature will be four English traps drawn by handsome horses snowily harnessed. Two special cars will be used in transportation. J. W. Brownlee will direct the tour for Manager Washburn, with A. J. Anderson and two assistants in advance. The company will include George Titchener, Garland and Goff, the Three Norrises, Oscar Paul, Paul Floyd, H. G. Brown, James Byrd, Frank Little, Skip Farrell, James Claremont, Joe Hunter, Harry Massengale, the Great Toomley, and Misses Farrell, Williams, Crosby, and June.

Born.

WOODALL. A son to Mr. and Mrs. Walter B. Woodall, at Halifax, N. S., on Oct. 29.

Married.

GAUSS-ERWOOD.—Gustavus Adolphus Gauss and Ruby Erwood, at Middletown, Conn., on Oct. 24.

MANSFIELD-FOSTER.—Edward W. Mansfield and Gertrude Foster, at Los Angeles, Cal., on Oct. 17.

MATTHEWS-WHALLEY.—Sherrie Matthews and Norma Whalley, in Chicago, Ill., on Oct. 29.

McKAYE-CROWE.—David Pryse McKaye and Rachael Crowe, at North Yakima, Wash., Oct. 16.

SMITH-ROTHER.—Lee Orean Smith and Florence Rother, at Dayton, O., Oct. 18.

WOOD-WYBLE. At Syracuse, N. Y., on Oct. 29, 1900 by Judge King, James F. Wood and Laura Wyble.

Died.

ALLEN.—Mrs. Mary Allen, at Covington, Ky., on Oct. 24.

BARRETT.—At Newark, N. J., on Oct. 22, Ethel Barrett (Emerson) aged 29 years.

DAILY.—Henry Daily, Jr., in New York city, on Oct. 25, aged 64 years.

DILTHEY.—Dr. Carl Dilthey, in Brooklyn, N. Y., on Oct. 29, aged 72 years.

DUNLAP.—George Dunlap, in Chicago, Ill., on Oct. 29.

GALVIN.—Mrs. Sallie Galvin, sister of Kate V. Toncray, in Louisville, Ky.

GIRARD.—At his home in Brooklyn, N. Y., on Nov. 1, of paralysis, Frank Girard (Girardo), aged 60 years.

GORMAN.—Lawrence F. Gorman, in Chicago, Ill., Nov. 2, of paralysis.

HEYWOOD.—Joseph C. Heywood, in Rome, Italy, on Oct. 26, aged 81 years.

KILKARRY.—C. P. Kilkarry, at Bainbridge, Ga., Oct. 11 (suicide).

LOUNSBERY.—F. Lounsbery (Dick Hunter), at Creston, Ia., Oct. 18, of hemorrhage of the lungs.

MALLORY.—At Jacksonville, Ill., on Oct. 24, Frank Edward Mallory, infant son of Frank and Grace Halliday Mallory, aged 4 weeks.

NEWELL.—Mrs. Yank Newell (Lillie Emma Rice), in New York city, on Oct. 27.

REEVES.—John Sims Reeves, at Worthing, Sussex, Eng., on Oct. 25, aged 78.

VYSE.—Alice Vyse, in New York city, in July, 1900.

WILSON.—W. R. Wilson, at Kewanee, Ill., Oct. 19.

WINTER.—Mrs. Jacob Winter (Henrietta Meyerholz), in New York city, on Oct 26.

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The New York Dramatic Mirror

1432 BROADWAY, N. Y.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Joe Welch, the Hebrew comedian, heads a bill including Irving Jones, colored comedian, in a new monologue; Artie Hall, the Georgia coon shouter; Belle Stewart, comedienne; the two La Monts, acrobats; Fetchings Brothers, musical comedians; Mr. and Mrs. Stuart Barrow, sand and smoke pictures; Frank and Don, comedians; John E. Drew, dancing comedian; Fiske and McDonough, in Willie and the Baby; Howard and Linder, in A Tough Pupil; Donovan and Morris, comedians; Heppner, magician, and the vitagraph.

Keith's Union Square.

The list at this house includes the three Yosarys, acrobats; Charles T. Aldrich, juggling comedian; Albert Bellman and Lottie Moore, who have been in Australia for several years, in a skit called The Masquerade; Josephine Gassman and her "picks;" Lew Sully, comedian; Maxwell and Simpson, illustrated songs; Ste Hassan Ben Ali's Arabs, Mlle. Emmy's dogs, Flatt and Sutherland, comedy musicians; Sheridan and Flanigan, comedians; Javelle, wire performer; Tegge and Daniels, the biograph and stereopticon.

Proctor's Twenty-Third Street.

The headline honors are divided between J. E. Dodson, in Richelieu's Stratagem, and the great Lafayette. The others are Williams and Tucker, in a new version of Skinny's Finish; Alcide Capitaine, "the perfect woman;" Binns and Binns, musical comiques; Gus Williams, German comedian; De Witt and Burns, acrobatic comedians; Paley's kalatechnoscope; Maude Meredith, balladist; J. W. Bingham, ventriloquist; the Averys, coon comedians; Bennett and Young, illustrated songs, and Barrett and Learned, Irish comedians.

Proctor's Palace, Fifty-eighth Street.

Lockhart's baby elephants head a bill including Wright Huntington and company in A Stolen Kiss; Smith and Campbell, talkers; the seven Reed Birds, entertainers; three Lukens Brothers, acrobats; Will H. Murphy and Minnie Allen in The Bifurcated Girl; La Petite Elsie, mimic; three De Rigney Sisters, comediennes; Paley's kalatechnoscope; Gloss Brothers, posers; Alan Shaw, coin expert; C. E. Blodgett, comedian, and the views of travel.

Proctor's Fifth Avenue.

The bill includes Papinta, in her dances; Pauline Hall, singer; James O. Barrows and company, in Tactics; Canfield and Carleton, in Mr. Hoodoo's Visit; James J. Morton, comedian; Smith, Doty and Coe, comedy musical artists; Schuyler Sisters, vocalists; Brennan and Sinnott, Irish comedians; Sisson and Wallace, comedy duo; John R. Harty, juggler; Belle Hathaway's dogs and monkeys; the kalatechnoscope, and views of travel.

Proctor's 125th Street.

Ugo Biondi, who has just arrived from Europe, will present a new series of one-man plays. The others are Henri French, juggler and bicyclist; Beuth and Rudd, eccentric comedians; W. H. Windom and the Blackstone Quartette; Post and Clinton, comedy duo; Frederick Boward, monologist; Mr. and Mrs. Nell Litchfield in Down at Brook Farm; Doerge Sisters, comediennes; Millie Beutt, flying ring artiste; Lawson and Namon, athletic act; Marsh and Sartella, Paley's kalatechnoscope, and the stereopticon.

Weber and Fields'.

The stock company, including the great galaxy of stars, continues to present Fiddle-Dee-Dee and the burlesque on Arizona.

Hurtig and Seamon's.

The bill includes the Russell Brothers, Clarice Vance, Leon Morris' ponies, Fields and Ward, Melville and Stetson, Kelly and Violette, Foy and Clark, and Stewart and Gillen.

THE BURLESQUE HOUSES.

Miner's Bowery.—The American Burlesquers, headed by W. R. Watson and Jeannette Dupre, furnish the week's programme.

London.—The Social Maids are entertaining at this theatre for the week.

Olympic.—The Sapho Burlesquers provide the week's bill.

Weber and Fields'.—Crowds that taxed the capacity of the house at every performance applauded the stock stars, and everybody got more than his money's worth of fun out of Fiddle-Dee-Dee and the travesty on Arizona.

Miner's Eighth Avenue.—Harry Bryant's Australian Burlesquers are amusing the West Siders.

LAST WEEK'S BILLS.

Keith's Union Square.—Lillian Burnaart, who has not been seen at this house in nearly three years, received a warm welcome from her admirers. She presented A Deal on Change, Edmund Day's well-written and interesting comedietta, which has already been reviewed in this column. The part of the millionaire's daughter, who is in love with a broker, is well suited to Miss Burkhart, and she plays it with much spirit and charm. William Gerald, her new assistant, lacks distinction, but he is fairly good as the broker. The elevator boy, who is heard but not seen, made a hit with his calls of "Going up!" and "Going down!" Miss Burkhart's epilogue was very neatly spoken. Janet Melville and Evie Stetson, resplendent in gorgeous gowns, were seen in their odd and amusing specialty, and scored a decided hit. Their imitations are cleverly done and they won hearty encores. Flo Irwin and Walter Hawley put on the perennial The Gay Miss Con, which is sadly worn. It is high time for Miss Irwin to get something new. Nat M. Wills held the crowd for over twenty minutes with his gags and parodies. Walter Percival presented for the first time here a melodramatic sketch called Remorse. The piece is in three scenes: the first shows a prison yard, the second a cell and the third the Brocken. The story deals with a man who has slain his sweetheart. He is saved from the guillotine by influence and is condemned to life imprisonment. Remorse overtakes him in prison, he becomes insane and cries out to the devil in his anguish to take him. The scene changes to a tableau in the Brocken, with the unhappy prisoner and his Satanic Majesty enveloped in red fire. The sketch is pretentiously produced, and the scenery and effects are excellent. The work of Mr. Percival was good, but it is a question whether so serious an act as this will do for vaudeville. Edward Watson, Elsie Manning, and L. D. Wharton assisted Mr. Percival. The Rixford Brothers proved themselves clever acrobats. Ameta presented a very neat serpentine dancing act, in which the lights were splendidly handled. She prefaced the dances with a series of pictures, à la Mlle. Lotty (very proper pictures they were, however). Ameta is attractive and her act is very pleasing. Mrs. Felix Morris made her debut in a monologue. Her act is very short, but she made a favorable impression. The Brunelles made a big hit with their miniature theatre. Stine and Emerson won laughs in Wanted a Divorce. Others were Hayes and Bundy, the Craigs, the Carmen Sisters, Burke's dogs, John Flood, and Maude McIntyre. The biograph and views were shown as usual.

Proctor's Twenty-third Street.—The antics of Lockhart's elephants caused the children to yell with delight, and some of their elders who are not too crusty enjoyed themselves too. Sam, Kitty, and Clara Morton (especially Clara) made a decided hit. The St. Onge Brothers did some very smart tricks on bicycles. The Clemence Sisters were more than usually successful in their very pleasing singing specialty. Their medley was especially good. W. H. Murphy and Minnie Allen were very successful in Claxton Wilstach's skit, The Bifurcated Girl. Oscar Sisson and Esther Wallace also succeeded in winning many laughs. Budd Brothers did some good work in the comedy acrobatic line. Goodwin H. Eldrid's monologue met with favor. Others who helped the fun along were Drawee, Lawrence Crane, the Two Lamonts, Doerge Sisters, and Ed Rogers. The kalatechnoscope and stereopticon were seen as usual.

Proctor's Palace.—Papinta's dances proved attractive to large audiences, as did the comedy work of John C. Rice and Sally Cohen in The Kleptomaniacs. Henri French excited admiration by his skillful juggling, cycling and burlesque on Ching Ling Foo. Sweet singing by William Windom and his Blackstone Quartette called for encores. The laughing hit of the bill was scored by Harrigan, the tramp juggler. Belle Hathaway's dogs and monkeys amused the children vastly. Mr. and Mrs. Nell Litchfield scored their usual hit in Down at Brook Farm. Other features were Lavender Richardson, Marsh and Sartella, Leon and Adeline, Paley's kalatechnoscope, and the views of travel.

Proctor's Fifth Avenue.—The event of the season at this house was the vaudeville debut of J. E. Dodson, in Richelieu's Stratagem, which is fully described in another column. Clifford and Huth repeated their hit for a second week. They have changed and brightened the act considerably. Miss Huth now does a very entertaining monologue instead of the coon songs with which she has been identified for so long. The matter is well put together and is delivered by Miss Huth with much action. She also sang a new Irish song which made a big hit. Mr. Clifford's songs, dances and chatter made their usual impression. Al. Shean and Charles L. Warren were screamingly funny in Quo Vadis, Upside Down. Ida Van Sicken looked pretty and acted charmingly in her sketch, A Sporty Education. She was ably assisted by Wallace Campbell. The Minnie Four did a little of everything in a breezy way. Mark Sullivan's imitations of well-known actors were very accurate and he scored a distinct hit. Excellent acts were contributed by Smith and Fuller, Lizzie and Vinie Daly, Bennett and Young, Gloss Brothers, Herbert and Willing, and Lawson and Namon, and the kalatechnoscope and travel views were shown as usual.

Proctor's 125th Street.—Emily Lytton and company presented for the first time in Harlem her new farce, Next, and made a pronounced hit. Charley Case talked of his father in his inimitable way. Pinkie's lions were a big and satisfying feature. Barrett and Learned made one of the laughing hits of the bill. May Hoey sang coon songs in a reposeful and effective manner. Bingham's "omnipresent voice" proved its value as an entertaining factor. Zazelle and Vernon did stunts on the parallel bars. Dooling and Brennan's idea of what is humorous is undeveloped. They were encored for their dancing, however. Cheridah Simpson's songs were enthusiastically received. Max Ritter monologued pleasingly. "When You Were Sweet Sixteen" was the song used by Hoffmann in his singing novelty, which seems to be growing in popularity. The travel views and the kalatechnoscope filled out the bill.

Tony Pastor's.—Cushman, Holcombe and Curtis were the stars and scored a decided hit in The New Teacher. The Folly Trio sang well and introduced some agreeable comedy business. James H. Manning and Nelson Davis, in The Irish Pawnbroker, received the welcome due old friends. Master Davis' songs were encored. The Brownings were a lively pair and they coaxed out several laughs with their nonsense. Lottie West Symonds poured out her stentorian tones to good effect. Rae and Broche were amusing in a comedy sketch. Others in the bill were Pierce and Egbert, Stella Tracy, Ed and Rolla White, Harry Thompson, who is as amusing as ever; Rice and Chandler, Dalton and Dalton, Martin and Willis, and Whitely and Bell. New views were shown on the vitagraph.

Koster and Bial's.—Ellson and Errol in A Daughter of Bacchus, and Truly Shattuck, vocalist, were the holdovers. Mr. and Mrs. Joseph J. Dowling presented a new sketch by Katherin Rand, entitled A Forlorn Hope. A programme note says the story was suggested by an episode in the history of Fort Grant, Ariz. Three members of an Indian-hunting cavalry troop, a captain, sergeant, and boy bugler, have been cut off from the rest of the command and have taken refuge in a deserted cabin. They are without food or water, the boy is wounded and the cabin is surrounded by the enemy. Lots are drawn to see who shall make the attempt to reach the fort and bring relief. Poker checks are used and the sergeant arranges them so that it falls upon him to go. He starts, is unable to get through the lines, but brings back some ammunition for a Gatling gun they have brought with them. The bugler turns out to be a girl, who has disguised herself as her brother in order to be near her sweetheart, the captain. The cabin is fired upon, the Gatling gun is put in action, and help arrives at the critical moment. The bugler's lines are a delightful mixture of comedy and pathos, which is very effective. The atmosphere and coloring are of the kind that is at all times popular when properly handled, and such is the case in A Forlorn Hope. Mr. Dowling as the captain looked and acted the part well. Mrs. Dowling impersonated the bugler artistically and cleverly, and Donald Harold as the heroic sergeant gained the sympathy of the audience, although his portrayal bordered on a cheaply melodramatic style at times. Ward and Curran made a bigger laughing hit than anybody else on the bill. John W. Ransone was not as successful as usual. Cook and Clinton were as unerring as ever. Madge Fox sang coon songs and tumbled about the stage. The Three Ouris juggled, tumbled and defied the laws of balance, and Farmer Dunn's moving pictures filled out the well selected programme.

Hurtig and Seamon's.—A Wise Guy was the attraction here last week. It played to the capacity of the house at every performance, notwithstanding that it was seen in New York only two weeks ago. Edmond Hayes as the Wise Guy displayed unusual versatility, jumping unconcernedly from low comedy to tragedy, doing one as well as the other and both excellently. The farce was interlarded with specialties. The pretty and clever comedienne, Louise Montrose, made a hit. Reno and Richards, assisted by their auburn-haired and phlegmatic satellite, did some marvelously funny and clever things acrobatically. Ray L. Royce's artistic impersonations got plenty of applause, and Raymond Finlay did a bit of Sousa foolishness that caught on. Dorothy Neville, Mr. Hayes' chief support, was superb to look upon and played pleasingly.

The Burlesque Houses.

Miner's Bowery.—Sam Devere's Own company moved down from the Eighth Avenue and delighted the Eastsiders. Mr. Devere himself headed an olio that included the Engstrom Sisters, who scored their usual hit; the Weston Sisters, the Rosinos, Mitchell and Cain, Mamie Remington, Russell and Barney, Parker's dogs, and the cineograph. The afterpiece, The Girl in Black, was better than the general run and went well. Lillie Engstrom made a hit in the title-role, and William Mitchell and John J. Cain contributed a lot of laughs.

London.—Weber's Dainty Duchess entertained handsomely with two first-rate burlesques, led by Letta Meredith, and an olio that introduced Joseph Ten Brooke, Monroe and Mack, Russell and Tillyne, Kessler and Olwell, Harvey Sisters, Nellie Lawrence, and Ruby Marion.

Miner's Eighth Avenue.—Matt J. Flynn's Big Sensation company moved up from the Bowery and put in a good week with the Westsiders.

Olympic.—W. R. Watson's Oriental Burlesquers held down the upper end of the town.

Dewey.—The Dewey Theatre Extravaganza company made its metropolitan debut last week at this house. An olio preceded the burlesque. The Quigley Brothers presented their well-known and popular sketch, The Toll Gate. Jordan and Welch more than "made good" with their Hebrew specialty. An act called Les Belles Zouaves, presented by a company of wonderfully well drilled women, commanded by Captain M. J. Kelley, resembled that of the Streator Zouaves, even to the scaling of the wall. The act received several encores. La Fa Falla, aided by a most elaborate scenic and electric equipment, made a hit with her two dances, "The Lotus Flower" and "De Salome." Weston and Yost delivered their bundle of sarcastic repartee in good style. The Lavines' comedy acrobatic endeavors earned them merited applause. Lottie Fremont sang sweetly. The title of the burlesque, David's Harem, tells the story and plot in two words. It proved a conventional but useful vehicle with which to trundle in rube, Irish and German comedians who made love to a number of more or less musically gifted, prettily costumed and shapely girls, headed by Toma Hanlon. It seemed to please the crowded house immensely.

BIG IMPROVEMENT PLANNED.

Business at the Wonderland Theatre in Detroit, which is devoted to high class vaudeville at popular prices, has been so good that the management has decided to enlarge the house and make improvements of a very extensive as well as expensive character. The plans, which are being prepared by Colonel J. M. Wood, provide for an addition nine stories in height, which will adjoin the building on the east side. This new building will be nearly finished in the Spring, when the theatre will be closed and the interior entirely remodeled. The stage will be in part of the new annex, instead of on the north side, as it is at present. In this way the seating capacity will be increased from 1,400 to 2,200. The capacity of the orchestra floor will be almost doubled, and there will be thirty-four boxes. A large and handsome foyer will be a feature.

The front part of the new building will be devoted to stores, offices and lodge rooms. The Detroit lodge of Elks will occupy the seventh, eighth and ninth floors, and it is expected that their quarters will be second to none in the country. The big assembly room will seat 900 people, and there will be a stage and every other convenience imaginable.

Work on the new building will begin within a few days and the work will be pushed until Spring, when the theatre will be closed for three months, to allow for the remodeling. In order that the continuous run of luck may not be interrupted, another building will be hired, so that the merry vaudeville ball will be kept rolling all Summer.

SUPERINTENDENT AYRES TRANSFERRED.

John Ayres, who has been superintendent of Proctor's Palace in Fifty-eighth Street for several years, and has filled the position to the entire satisfaction of Mr. Proctor, was last week promoted to the more responsible position of superintendent of the Fifth Avenue Theatre. Mr. Ayres has the details of the running of a theatre at his finger tips. He is a thorough disciplinarian, and it is safe to say that under his supervision things will run like clockwork at Mr. Proctor's magnificent Broadway house. As a token of their appreciation of his many good qualities, the employes of the Palace presented Mr. Ayres with a very handsome basket of flowers. He was taken completely by surprise, but managed to express his thanks in a few well-chosen words.

REAL ENTERPRISE.

The managers of the biograph, which is shown exclusively at Keith's, broke all records on Monday last. The news of the terrible explosion in Warren Street, in which many lives were lost, had scarcely reached the upper portion of the city before a corps of men and a moving-picture machine were dispatched to the scene. The heat from the fire was so intense that it was impossible to approach within two blocks of the scene of the explosion. The biograph men gained access to the roof of a high building which commanded a view of the conflagration, and secured a fine picture of the fire. The film was taken at once to the factory, where it was developed with great celerity. At eight o'clock on the same evening the picture was shown at Keith's, to the great surprise and interest of a large audience. The explosion occurred at a few minutes after noon, and considering the difficulties that had to be surmounted, the showing of the picture the same evening was a remarkable feat.

OPERATION ON GUILBERT'S THROAT.

Yvette Guilbert, who has been very ill for a long time, arrived in Berlin on Tuesday last to undergo a very dangerous operation for the relief of her throat. On account of the serious nature of the operation, Mlle. Guilbert had postponed it until it could no longer be deferred. The knife, which the great chanteuse hopes will restore her to health and possibly to the footlights, will be handled by Professor Israel, one of the most famous surgeons in Europe.

PAULINE HALL.

Pauline Hall, a new picture of whom is printed above, is making herself more popular than ever this season, being a special feature of the Great Lafayette Show, under direction of Hurtig and Seamon. For the present week Miss Hall is at Proctor's Fifth Avenue Theatre, where, as usual, she is charming every one by her sweet voice and her magnetic personality.

THE NEW YORK REOPENS.

Nell-Go-In, burlesque in one act, by George V. Hobart; music by A. Baldwin Sloane. Produced Oct. 31.

King Charlie, Two Times	Joseph Ott
F. Green O'Jewel	Joseph Sparks
Duck of Buckwheats	Frank Dunne
Jim	Grafton Baker
Strings D' Brass	John Mayon
Jack Knife	W. H. Macart
Shorty Boyle	Joseph Harrington
Feathers	Pat Feeney
Philip	Lon Foley
First Second	Charles Fitz
Weezie, Duchess of Gingerbread	Amelia Summerville
Moll	Venie Henshaw
Lady Hammerseggs	Attalie Claire
Lady Aubert Hugh	Miss Jeanne Cockle
Nell-Go-In	Mabel Fenton

The New York Theatre was reopened on Wednesday evening last, under the direct management of the Sire Brothers, with a bill comprising vaudeville, ballet and burlesque, at popular prices. The house was crowded with a mixed audience, made up of first-nighters, men about town, actors, and common every-day folks, all of whom were curious to see how the new policy would work with this house of many ups and downs.

Interest centered in the burlesque. It is called Nell-Go-In, and, though the author's name was not on the programme, it is supposed to have been written by George V. Hobart, of "Dinkelspiel" fame.

As its name indicates, Nell-Go-In is a travesty on Henrietta Crosman's Nell Gwynn play, Mistress Nell. It is in one scene and runs forty-five minutes. The piece showed in every way that it had been hastily prepared, and almost any kind of an old gag was used in place of the bright lines that might have been prepared if the author had had more than five minutes' notice. Here is a sample of the humor: The King is handcuffed to a lamppost by a policeman, and this gives the King a chance to say, "This is the first time I was ever left at the post." While he is tied up one of the characters brings in a bomb and lights the fuse, whereupon the monarch remarks in his own cute little way, "Here's where I get a blow off all to myself." At another time one of the actors made a strange noise. Some one said "What was that?" and the humorous reply was, "That was Henrietta's Crossman." The only really hearty laugh was won by a mechanical effect, consisting of a moving door, which was run out from the side and scooped in the leading lady. The author missed a great chance by not having the comedian remark, "Nell, go in," just before the door inclosed her.

Mabel Fenton made her reappearance on the stage in the leading role. She received an extremely cordial greeting and worked like a Trojan. She made a very striking appearance in her cavalier costume, needless to say. Amelia Summerville wore some very expensive dresses and looked stunning. She came next to Miss Fenton in point of excellence, and did her best with the lines allotted to her.

Joseph Ott was rather depressing as King Charlie. Joseph Sparks had very little to do, but did it well. Venie Henshaw, Attalie Claire, and the others had very small parts, in which it was next to impossible to make a showing. There was one song by A. Baldwin Sloane, called "My Honey Nell," which was liberally encored. The scenery and effects were pretty, and the costumes were handsome.

Aside from the burlesque, the entertainment was more or less enjoyable. There were two elaborate ballets, directed by Carl Marwig, in which Lillie Brink, Fanchonette, Editha, K. Lovelace, Aggie Vars, J. Hoope, and the Clohis took part, assisted by a large corps. The vaudeville contingent was headed by George Fuller Golden, who made his usual hit with stories of his friend Casey. Emma Carus was warmly applauded for her splendid rendition of "Beyond the Gates of Paradise" and a couple of new coon songs. Signor Julius Perotti and Madame Ilka Kossuth aroused enthusiasm with their singing of some high-class selections. Snitz Edwards and company, Pat Rooney and Mayme Gehrue, McAvoy and May, Lew Hawkins, the Americus Comedy Four, and the Eight Mascots all did their share to make the time pass pleasantly.

THE ADVERTISING NUISANCE.

It is high time that the managers of vaudeville theatres put a stop to the advertising dodges resorted to by vaudeville performers for the booming of articles which it is to be presumed are supplied to the performers gratis on account of the mention they give them, either by word of mouth or by a line in the programme. The vaudevillians may point to James A. Herne, who is booming a certain brand of molasses taffy in his play, Sag Harbor, but Mr. Herne's example in this respect is not worth following.

Several performers are using a certain piano, with attachments, and whenever they appear the attention of the audience is called to the name of the piano, and full information as to where it may be bought is given in the programme. Not very long ago, in the programme of one of the most popular theatres in this city, a poor little typewriting machine was given prominence in this way. The typewriter was placed well forward the stage, but the operator was presumably out at lunch during the entire progress of the play, as no one manipulated the machine, which, judging by the mention in the programme, should have played an important part in the play. To add to the absurdity of the affair, the name of the typewriter was not even mentioned. The programme simply announced that it had been lent by a certain supply company doing business at a given number on Broadway. The name of the author of the sketch in which the typewriter was featured did not appear in the programme at all.

If this sort of thing keeps up we may expect

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

"The Queen of Daintiness,"

CORINNE

In Her Original Creation,

THE MINSTREL BOY.

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Refined Vaudeville Acts of All Kinds

For opening week and season 1900 and 1901.

New Auditorium Theatre

DES MOINES, IOWA.

Season opens Nov. 12. All acts open Monday night (no Sunday shows). Can place a few good vaudeville combinations. Also doing exclusive booking for Lyceum Theatre, Denver, Col.

Address all mail to W. P. CHASE, Lessee and Manager, Auditorium Theatre, Des Moines, Iowa.

LEON MOOSER, Asst. Manager and Booking Agent, Des Moines, Iowa

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An Innovation in Vaudeville!

The well-known Operatic Stars,

MR. J. K. MURRAY AND MISS CLARA LANE

In a condensed version of Opera, for a short time only.

The unanimous endorsement of the press of Boston, New York, Philadelphia and Cleveland.

EDWARD F. MILHOLLAND, Manager. Route in Minnon. Per address, Minnon.

Look out for my new act, THE OFFICE BOY!

GORDON H. ELDRID

Nov. 5, Keith's, Philadelphia, Pa. Nov. 12, Keith's, Boston, Mass

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CLARICE VANCE

The Southern Singer.

THIS WEEK, HARLEM MUSIC HALL, New York.

VIOLET DALE

THE CHARMING MIMIC.

Violet Dale, the charming comedienne and mimic, wearing one of the handsomest gowns seen on the Bijou stage, was given a great "reception." The pretty little woman made a hit, and presented one of the bright acts of the bill.—*Richmond Times.*

Violet Dale, who scored a great hit here early last winter, has become a headliner in her class. Miss Dale gave some imitations that made the audience laugh and won for her five curtain calls.—*Richmond State.*

MR. AND MRS. HARRY

THORNE

Formerly WILLETT AND THORNE.

STILL A ROARING SUCCESS!

AN UP-TOWN FLAT

The Longest and Most Successful Run of any Farce-Comedy on Record.

This week, Poli's Theatre, New Haven.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

JOSEPH HART

—AND—

CARRIE DE MAR

FRED NIBLO

"THE AMERICAN HUMORIST."

Washington (D. C.) Post, Oct. 15, 1900.—"Fred. Niblo is the best Monologuist in Vaudeville."

En route with "HYDE'S COMEDIANS."

THE FOUR HILLS.

POLI'S THEATRE.—The Four Hills made a hit. There was a pretty idea in their sketch that made a picturesque climax to a lively family tiff in which two bright children act as peace-makers.—New Haven, Conn., *Evening Leader*, Oct. 2.

THIS WEEK, SAVOY, LOWELL.

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's second Husband," for Gracie Emmett and Co.; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage" for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

331 STRAND, W. C.

DAN and DOLLY MANN

Presenting the only real rural act in Vaudeville with Special Scenery . . .

ALL AGENTS.

Bijou, Richmond, Va., week Oct. 22.

Chase's Lyceum, Baltimore, Md., week Oct. 29.

J. K. Burke's Circuit, week Nov. 5.

When Greek Meets Greek.

BARNES and SISSON

1900-1901—Hopkins' Trans-Oceanics. Communications care F. A. Mills, 28 W. 29th St.

George Fuller Golden

PRESIDENT OF THE WHITE RATS OF AMERICA.

ANNA BOYD

IN VAUDEVILLE.

Orpheum, San Francisco, Nov. 11-25; Orpheum, Omaha, Dec. 2. Address Minnon.

ARTIE

HALL

THE ORIGINAL "Georgia Coon-Shouter"

This week, Nov. 5, TONY PASTOR'S THEATRE.

SAM J. DOLAN AND IDA LENHARR

A sort of a jolly, bloomin' Robin Hood, you know?

Presenting in Vaudeville A HIGH-TONED BURGLAR.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

820 Chicago Opera House Bldg., Chicago.

WINTON and McGINTY

Most emphatic success on the Western Circuit. The only ventriloquial act that is made a headliner. Why? Because it's a drawing card. Memphis, St. Louis, Chicago, five weeks. Orpheum Circuit and Keith's to follow. Danger, thank you.

The Dainty Comedienne,

KITTIE MITCHELL

"The Lady Graceful of Vaudeville."—*McLaughlin.*

Coming Season with Errick's Empire Vaudeville Company.

For time and terms address ROBERT GRAU, 831 Broadway, N. Y.

JOHN W. WORLD

AND

MISS HASTINGS

In the big singing and dancing vaudeville act,

KEEPING AN ENGAGEMENT.

Orpheum, San Francisco, Oct. 21 to Nov. 9; Orpheum, Los Angeles, Nov. 11-23. Kohl and Castle Circuit to follow.

DIGBY BELL

SPECIALLY ENGAGED

As LORD in HIAWATHA.

Metropolitan English Grand Opera Co., Metropolitan Opera House, N. Y.

Week of Nov. 5.

RESUME VAUDEVILLE TOUR:

Nov. 12—Lyceum, Baltimore.
Nov. 19—G. O. H., Washington.
Nov. 26—Keith's, New York.
Dec. 3—Keith's, Boston.
Dec. 10—Keith's, Philadelphia.

MR. and MRS. JOE KEATON

THE MAN WITH THE TABLE.

Another Big Success

With J. K. Burke's Vaudeville Co.

Introducing a genuine comedy Act that we guarantee. Something doing for 15 minutes. A continuous revolving of one funny move to another. Eccentric acrobatic dancing, grotesque leg work and the funniest routine of table and chair comedy in Vaudeville, or money refunded. Managers who are recognized are invited to correspond Regarding season 1901 inducement to offer. Add. Minnon.

to see notices like the following in the programmes:

The corsets used by Miss Leadinglady are the celebrated "Make-Any-Shape-Good" brand, supplied by Moses Boomemup and Sons.

The dancing skirts worn by Tottie Twinkletoes are laundered by Mrs. Mulhooligan, champion starcher and ironer of the Fourth Ward.

The only hair preparation used by Susie Sunlocks is the popular Goddentinge, manufactured by the Blonderino Co. Complexions changed in fifteen minutes while you wait.

Rapthestage and Hittheboards, the dancing comedians, always have their shoes soled and heeled by Gustave Strikethenailonthebend.

Millie Finefigure's tights were filled by Paddem, who has built the reputations of many of the leading ladies of the burlesque stage.

The slapsticks employed by Knockum and Soakum were made by Billy Boards, the popular East Side carpenter.

The poison used by Mr. Hittemhard, in his great death scene, is furnished by Killemquick, the well-known druggist of Avenue A.

The flies used in the restaurant scene were caught and trained by Patsy Props. When in need of anything in the fly line, call on Patsy.

It would be well, therefore, before it is too late, for managers to use the axe relentlessly on the sketches of performers who have the advertising habit. It is bad enough to have the merits of soap, pickles, pianos and other things forced upon attention in the trolley cars, without having to encounter the nuisance at the theatre, where people are supposed to go for amusement.

J. E. DODSON'S DEBUT IN VAUDEVILLE.

J. E. Dodson, the well-known and popular character actor, whose splendid work with the Empire Theatre Stock company has won him unstinted praise from the ablest critics of the country for several seasons, made his debut as a star in vaudeville last week at Proctor's Fifth Avenue Theatre.

The loss of Mr. Dodson's services to the regular dramatic stage is a distinct gain to the world of vaudeville. Every engagement of an artist of Mr. Dodson's ability and standing lifts this branch of the profession to a higher plane. In his case the venture into vaudeville was accomplished without the loss of dignity or the sacrifice of ideals. Mr. Dodson uses the methods which have won him success heretofore and met with even a greater degree of appreciation from a series of highly appreciative audiences than he had ever enjoyed in the past. The patrons of vaudeville are quick to recognize talent, and the ovations tendered Mr. Dodson last week at the Fifth Avenue Theatre prove that artists can win favor in vaudeville if they will only put forth their best efforts and not throw themselves into this field of work with the "I-don't-care-whether-you-like-me-or-not" air assumed by so many "stars" that have looked upon it as a condescension to appear in the continuous theatres.

The medium chosen by Mr. Dodson for his engagement is a one-act play from the pen of John Stapleton, called Richelieu's Stratagem. It was as Richelieu in Under the Red Robe that Mr. Dodson scored one of his greatest successes, and it was a wise move on his part to secure a play that would permit him to appear in this character.

The scene is laid in a chateau near Rochelle during the siege of that town. To Henri de Talleyrand, a Huguenot spy, has been allotted the task of securing an audience with the Cardinal, for the purpose of securing his signature to a decree granting the Huguenots perfect freedom to practice their religion without interference. If he fails in his mission he is to slay Richelieu. Blanche Michelle, who is in love with Henri, and who is living at the chateau, has unwittingly betrayed her lover's secret to the Cardinal, so that the crafty old man is prepared for any emergency. Henri gains access to the chateau and meets Blanche. They are surprised by the Cardinal, who recognizes Henri at once. The girl pretends he is her cousin, and Richelieu allows him to depart, knowing that he will return to carry out his plan. Richelieu sends Blanche into another room and summons his faithful attendant, Joseph. He instructs him regarding his stratagem, and Joseph retires to stand watch over the young woman, ready to murder her at the sound of a gong which is to be struck by his master in case of an emergency.

Henri returns by a secret passage and confronts Richelieu. He lays the decree before him and threatens him with death if he refuses to sign it. The Cardinal warns him that if he attacks him the stroke on the gong will seal his sweetheart's fate. As he is in Richelieu's power and sees only the guillotine before him, he determines that Blanche and he shall die together, so he taps the gong with his own sword and makes a furious rush at the Cardinal, who is saved by the timely arrival of the captain of the guard. A moment later the booming of cannon announces the surrender of Rochelle by the Huguenots, who are under the impression that Henri's mission had been successful. When the Cardinal learns this he pardons Henri, who, however, prefers to die, as he believes that Blanche has been murdered. She is brought from the other room by Joseph, alive and well; the lovers are reunited and the curtain falls on a pretty tableau.

The play is well written and cleverly constructed and tells a complete and interesting story within the space of twenty-five minutes. It is needless to say that Mr. Dodson scored an unequivocal success as Richelieu. The coolness, craftiness, cunning and wonderful diplomacy of the great Prime Minister were shown in a masterly way. Mr. Dodson's clear, strong, well-modulated voice made every line tell, and his performance was watched with intense interest. At the end of the little play the audience gave vent to its approval in no uncertain way, necessitating the raising of the curtain a half dozen times. This is a very unusual thing in a vaudeville theatre, as the spectators are usually so anxious to see the next number that they do not care to delay the progress of the performance with curtain calls.

Mr. Dodson has chosen his supporting company with great care. Lawrence Griffith was dignified and effective as Henri, the Huguenot spy, and Gertrude Perry was thoroughly charming as Blanche. W. T. Clark as Joseph, and Mr. Neville as the captain played small parts capitally.

A special word of praise is due Mr. Dodson for the manner in which he has mounted his play. Every detail showed attentive care. The scene itself, showing a large room in the old chateau, the decorations, the genuine antique furniture and draperies, and all the little necessaries that go to make up a perfect picture, are worthy of the highest praise.

DEATH OF FRANK GIRARD.

Frank Girard, whose real name was Giraud, died at his residence, 1432 Flatbush Avenue, Brooklyn, N. Y., on Thursday afternoon last, after an illness of only a few days. His death was caused by diabetes and paralysis, from which he had suffered for a long time. Girard was sixty years of age, and at one time was a well known figure in the minstrel and variety world. He was born in Pennsylvania July 7, 1840, and after a short [illegible] public schools he was apprenticed to a [illegible]. He did not relish the idea of entering [illegible] to the making of horseshoes, so early in [illegible] he got a position with "Dick" Hooley, [illegible] minstrels were an institution of the City of Churches at the time. He made quite a success, but allowed his patriotism to interfere with his prospects and enlisted in the navy. He was assigned to duty on the *Illinois*, and remained in active service on board until the war was over. In September, 1866, Mr. Girard sailed from New York as a member of a big variety company bound for New Orleans on the ill-fated steamer *Evening Star*, which was wrecked in a fearful storm 280 miles off the coast of Florida. Girard was the only passenger who survived, and he was in the water for five days. [illegible] five hundred people were lost in the wreck. Girard returned to New York and remained on the minstrel stage until 1871, when he was engaged by Tony Pastor as stage-manager and also to play in the afterpieces. He remained with Mr. Pastor for several years and appeared in the support of all the popular comedians who played at Pastor's. He remained with Mr. Pastor until 1884, and during the term of his employment saw the early struggles of Nat C. Goodwin, May Irwin, Lillian Russell and others who have since achieved fame and fortune. Mr. Girard, after leaving Pastor's, played Uncle Tom in Uncle Tom's Cabin very successfully. Later he starred in a farce-comedy written by himself, called A Cold Day When We Get Left. Mr. Girard was connected with the profession until two years ago, his last engagement being with J. K. Emmet and Lottie Gibson. Since then he has been in the real estate business in a suburb of Brooklyn. He was married in 1860 to Martha A. Quackenbush. Two children survive him: Edward Girard, of Girard and Travis, song illustrators, and Ella, who is now Mrs. George H. Keen. Mr. Girard was a prominent Elk. He was Exalted Ruler of the New York lodge for two terms and was elected Grand Exalted Ruler four times. He was instrumental in building up Brooklyn Lodge, No. 22, and was highly esteemed by members of the order all over the country, being an honorary member of twenty-two lodges. He was also a member of the Royal Arcanum, A. O. U. W., Knights of St. John and Malta, Red Men, and the Cortelyou Club. His funeral was announced for Sunday afternoon from St. Stephen's English Lutheran Church. The interment took place in Elks' Rest, Evergreens Cemetery.

EXTRA TURN AT KEITH'S.

The audience at Keith's Union Square Theatre was treated to a turn that was not on the programme on Thursday evening last. When Nat M. Wills, "the happy tramp," made his appearance, a man in the front row threw a paper at him that looked like a legal document. He stood up, waved another paper in the air and shouted something at the comedian. As conduct of this sort is strictly forbidden at Keith's, the man was promptly escorted to the door and steered in the direction of the cable cars.

It appears that Hurtig and Seamon had obtained a temporary injunction against Wills, forbidding him to appear except under their management, as they claim that they have a contract with him for two years. Wills dodged the process-server skillfully until he met his Waterloo on the stage on Thursday evening.

This incident may set a bad precedent. There is no telling when a dramatic situation or a touching love scene may be spoiled by the unfeeling work of the summons server.

MINSTRELS AT THE COMIQUE.

If negotiations now under way are carried to a successful conclusion, the Hashim Brothers, managers of Koster and Bial's, will open the Theatre Comique within a few weeks.

The Messrs. Hashim intend to put on a minstrel comedy and have already engaged George Thatcher, Lew Sully, Montgomery and Stone, and several other performers.

In case the new form of entertainment does not meet with success, the Hashims will try another plan, as they are confident that the house can be made to pay, in spite of the "hoodoo" that has rested upon it for years. Many changes and improvements in the front of the house are contemplated, and a new entrance will be built.

VAUDEVILLE JOTTINGS.

Mr. and Mrs. William Robyns write from London that they are enjoying themselves hugely visiting the theatres and music halls.

John F. Webber will play General Drummond in Tactics at Proctor's Fifth Avenue week Nov. 5, supporting James G. Barrows.

The Goodmans opened a special engagement of six weeks with the Bennett-Moulton co. at Augusta, Me., Oct. 29, with the Moore and Proctor circuits to immediately follow.

Fred Wilkins, an English comedian, is reciting a poem called "The Absent Minded Beggar's Return."

Lydia Yeamans-Titus headed the bill at the Empire, Dublin, Ireland, week of Oct. 22.

James F. Wood, business manager of the Big Sensation co., and Laura Wyble, of the Rentz-Santley co., were married at Syracuse, N. Y., on Oct. 29, by Justice King.

Frances Keppler, the child performer, will give up singing and devote herself to dancing for some time to come. She is doing this on the advice of a physician, who says that if her voice is allowed to rest for a few years she stands an excellent chance of becoming a great singer when she attains her growth.

The latest thing in the line of moving pictures is being shown at the Eden Musee. It is a series of scenes in the life of Joan of Arc. There are twelve long films, and the exhibition lasts twenty minutes. The pictures were made in France.

Charles M. Gilmore, a dwarf vaudeville performer, was taken to Bellevue Hospital on Friday last, suffering from hemorrhage.

Leslie and Audley have joined Hoyt's A Tin Soldier, to play Carrie and Patsy and to introduce their specialty.

Artie Hall writes that her throat is entirely well now, and that she has recovered the full use of her voice. She will be on hand to fill her engagement at Pastor's Theatre week of Nov. 5.

Idalene Cotton, after a serious illness of nine weeks, has recovered sufficiently to open in vaudeville with her husband, Nick Long, at Proctor's Fifth Avenue, next week. The sketch to be produced by them is a protean comedietta, in which Miss Cotton will give imitations of Mrs. Fiske, Fonceree, and other well-known artists. The scene from Becky Sharp is one never before used in vaudeville, and Miss Cotton has Mrs. Fiske's sanction for its use.

Filson and Errol, always on the lookout for new material, have now in active preparation a new act from the pen of Edmund Day, entitled The Liar. The bright comedy, A House Divided, the work of Arthur J. Lamb, recently produced by Filson and Errol, assisted by H. S. Godfrey, in the opinion of H. W. Behman, manager of Hyde and Behman's Theatre, is the best act this clever team has had in some time. Filson and Errol are well booked for the season.

At the Dewey the Broadway Burlesquers furnish the entertainment this week. Two burlesques will be given, and the usual olio, which includes several well known artists.

The bill at Koster and Bial's includes John W. Ransone as Richard Croker, Johnstone Brothers, bicyclists; Juan Caicedo, wire walker; Mr. and Mrs. Augustus Sohlke and their five Archiehgonns (first time in New York); Harris and Walters, comedy duo; Wood and Sheppard, musical comedians; Denves' marionettes, Butler and Andrews, Rice Brothers, Bessie Taylor, the Fauvette Sisters, West and Ferguson, and Spaulding.

SONGS AND SINGERS.

Justice Freedman has denied the injunction asked for by Joseph W. Stern and Co. against M. Witmark and Sons to restrain the latter firm from publishing "When You Were Sweet Sixteen."

Grace Mantell, of Irwin Brothers' company, made a hit in Albany last week singing Nathan Bivens' new coon song, "Good-bye, Ma Honey, If You Call that Gone."

"I Don't Care What Happens to Me Now" is still up to the mark in popularity, and bids fair to be the prevailing hit this season.

Annie White is singing "The Dresden China Girl" in vaudeville.

Louis Powers, of Ward and Vokes' co., has created a sensation with "The One I Love."

Anna Held is praised highly for her inimitable singing of "I've Been Dreamin' of You, Babe."

Jennie Hawley's singing of "Good-Night, Beloved, Good-Night," is the talk of professional circles and music lovers.

BUSINESS NOTES.

Mr. and Mrs. Edward Esmonde have just finished a most successful engagement over the Proctor circuit, and are playing a return date at the Grand Opera House, Syracuse, this week, where they will no doubt duplicate their former success at this house.

Mr. and Mrs. Joe Kenton play with J. W. Carner's Stock co. this week at Bellaire, O. Next week they will be at the Columbia, Cincinnati.

Charles J. Stine and Olive Evans, in their new sketch, Wanted, a Divorce, made such a big hit at Keith's, New York, last week that after the first performance their time was changed from 2.05 and 8 p. m., to 2.30 and 8.25 p. m. They have been engaged for a return date at Pastor's.

Frank Whitman, the dancing violinist, is playing this week at the Grand Opera House, Washington, D. C. This is his tenth consecutive week he has booked with the Vaudeville Managers' Association. His new dancing act is meeting with success everywhere.

After four weeks of one night stands, Mr. and Mrs. Stuart Barrow have returned to New York. They are playing this week at Tony Pastor's Theatre.

Mr. and Mrs. Neil Litchfield finish the Proctor circuit this week at the 125th Street house. To follow they have Chase's Baltimore and Washington houses and J. K. Burke's Vaudeville co. for a week, making seven months' work without missing a week.

J. K. Murray and Clara Lane have been re-engaged by F. F. Chase for return dates at his Lyceum Theatre, Baltimore, and the Grand Opera House, Washington, during December. The work of these operatic stars, combined with the charm of their act, has placed them in the front rank of topliners. Edward F. Milholland, their manager, announces that his stars will give a condensed version of The Lily of Killarney (The Colleen Bawn) during the second week of their Boston engagement.

Business continues good with the Utopians at Sam T. Jack's Opera House in Chicago. This is the Utopians' first appearance in the West, and Mr. Dinkins is gratified with their success.

The Knoll and McNeil Musical Novelty co. will give a few special concerts in the Northwestern part of Pennsylvania and the Northern part of Ohio. Their first date is Nov. 14, at Miles Grove, Pa.

Frank Cushman, "the progressive minstrel," has been scoring in vaudeville. He has been rewarded with frequent recalls at all performances at Chase's Lyceum last week.

VAUDEVILLE. VAUDEVILLE.

ANOTHER BRILLIANT SUCCESS!!

FILSON AND ERROL

Assisted by H. S. GODFREY,

Presenting the Hit of the Season,

A HOUSE DIVIDED By Arthur J. Lamb.

A Distinctly Novel Idea Intelligently Treated.

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Kathryn Osterman

THE WIDOW.

The latest sketch. A big hit.

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KEITH'S, PHILADELPHIA, PA., THIS WEEK.

Jess Dandy

PASTOR'S, LAST WEEK.

I blayed nexd door to Dammany Hall,
Der home of de tiger cat,
Und I tought if dere was a hole in the wall,
Whad would become of dis lily White Rat.

MR. and MRS. NEIL LITCHFIELD

This week, Proctor's 125th St. Theatre.
Next week, Chase's Lyceum Theatre, Baltimore, Md.

WILLYS and DOLLY NOBLES

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Time Filled to June, 1901.

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VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—The attractions at Keith's week of 5 are Gracie Emmett and co., Review Comedy Four, Ameta, Rixford Brothers, Laura Burt, Hamilton Hill, Stine and Evans, Anna Teresa Berger, biograph, Lester and Jerman, Burke's dogs, Carmen Sisters, Frank and Lillian Smith, Gordon Eldrid, and Hayes and Bandy.—Hashim's Grand Opera House for week 5 announces as features Pilson and Erol in a new playlet, George Thatcher, Truly Shattuck, Hall and Staley, Stinson and Merton, the Clemenceas, Madge Fox, Leroy and Lewanion, the Three Gurks, and Al. and Mamie Anderson.—Wine, Women and Song will be the attraction for election week at the Trocadero, and from the record here last season is sure of a big engagement. They have two new burlesques, The Real Mr. Reilly and The Vaudeville Craze.—The Lyceum announces Hurtig and Seamon's Bowery Burlesquers for week of 5.—Bissell's Fads and Follies Burlesquers will be an attractive card week 5 at the Star, which is now established on a sure foundation and making money.—The Kensington continues to please its patrons with excellent attractions. Week of 5 A New York Girl.—The Arch Street Museum, with continuous vaudeville in the theatre and many novelties in the curio department, continues to excellent patronage.—All the burlesque houses will give a midnight matinee Nov. 6.

S. FERNBERGER.

BOSTON, MASS.—Keith's programme week 5-10 will include J. K. Murray and Clara Lane, Isabelle Urquhart and Gerald Griffin, Robertus and Wilfrido, Dixon, Bowers and Dixon, Albert L. Guille, Cook and Somers, Clipper Quartette, Dooling and Brennan, Gallindo, Maud McIntyre, the Three Macagnos, and the biograph.—The bill at Boston Music Hall week 5-10 includes Dorothy Morton, who makes her Boston debut in vaudeville; Press Eldridge, Mr. and Mrs. J. J. Dowling and co., John C. Fox and Katie Allen, D'Alma's dogs and monkeys, the Livingstone Family, the Seymours, Carrie Graham, the Pattens, Will son and Leicester, Morgan and Otto, Bailey and Madison, Hoffman and Maurice, Mlle. Anita, De Biere and De Mora, and the vitagraph.—The New York Star Burlesquers will present The Sonora Girls and The Artist's Model at the Howard Athenæum. The olio will include Lew Hawkins, the Ghokers, Burke and McEvoy, Carlin and Brown, Sam J. Adams, Robinson and Irwin, and Henrietta Dreyer. The house show for the week will be made up of Mary Sullivan, Mlle. La Toska, Morton and Elliott, Arnold Sisters, Jackson and Douglas, Emery and Russell, and Carroll and Larkin.—Item: Laura Burt made a big hit at Keith's the past week.

JAY BENTON.

ST. LOUIS, MO.—The Columbia has a great bill this week. The Tobins present a very high-class and refined musical act. George Felix and Lydia Barry are well received. Kitty Mitchell is a clever entertainer. Johnstone Bennett and Tony Williams, in A Quiet Evening at Home, are one of the features, and they score heavily. Manning and Prevost, and the Bison City Quartette (who were at the Suburban Garden all Summer) are good. The hit of the bill is Fachendorff's dogs. They are the best trained lot ever exhibited here. Business remains good at this popular house. Next Monday's bill will include: J. K. Emmet and Lottie Gibson, Genaro and Bailey, W. C. Fields, George W. Moore, Julia Kalfburn, Ella Morris, Sugemoto Royal Japanese Troupe, Grant and Norton, Ebeeta and Sydney, Stinson and Merton, the Clemenceas, Madge Fox, Leroy and Lewanion, the Three Gurks, and Al. and Mamie Anderson.—Wine, Women and Song will be the attraction for election week at the Trocadero, and from the record here last season is sure of a big engagement. They have two new burlesques, The Real Mr. Reilly and The Vaudeville Craze.—The Lyceum announces Hurtig and Seamon's Bowery Burlesquers for week of 5.—Bissell's Fads and Follies Burlesquers will be an attractive card week 5 at the Star, which is now established on a sure foundation and making money.—The Kensington continues to please its patrons with excellent attractions. Week of 5 A New York Girl.—The Arch Street Museum, with continuous vaudeville in the theatre and many novelties in the curio department, continues to excellent patronage.—All the burlesque houses will give a midnight matinee Nov. 6.

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S. FERNBERGER.

WASHINGTON, D. C.—Manager Plympton B. Chase, of the New Grand, announces the following attractions for election week: John W. Albaugh, Jr., and co., Hilda Thomas and Louis Hall, Walter Le Roy and Florence Clayton, the Rachelor Club, Frank Whitman, Violet Dale, Marzella's birds, and Hacker and Lester.—Manager Hashim presents at the Academy of Music Flo Irwin and Walter Hawley, Herbert Cawthorne and Susie Forrester, the Dehnar and Dehnont Trio, the Instrumental Willards, Nellie Burt, Cook and Clinton, Tenley and Simonds, and a re-engagement of Herbert's dogs.—Manager Kernan presents at the Lyceum Miner and Van's Bohemian Burlesquers. In the co. are the Three Gardners, Fred Ikeques, Casino Comedy Four, Billy B. Van and Viva Wekoff, Casino Comedy Four, Billy B. Van and Viva Nobrian, Three Lane Sisters, and Johnston and Hilliard.—Manager Wegefarth announces the Little Egypt Burlesquers as the Bijou attraction. Rawson and Rubsley, Markey and Stuart, Sisters De Graff, Al. Lawrence, Little Egypt, and Mae Taylor are in the olio.—Items: Both the Lyceum and the Bijou will give a midnight performance election night. It is stated that Charles Vance, this week at the New Grand, will star next season in a three-act farce-comedy, written by herself, which is entitled Hallowe'en.—Joseph Hart and Carrie De Mar, at the close of their sketch, The Quiet Mr. Gay, had to appear repeatedly to bow their acknowledgments of the enthusiasm with which their performance was received last week at the New Grand.—Another clever and interesting playlet at the same house was The Stolen Kiss, admirably presented by Wright Huntington, W. S. St. Clair, and Jane Irving. J. K. Murray and Clara Lane's operatic work was strongly praised. They are favorites here. Etta Butler's mimicry made a big hit here. Marie Tavary achieved a distinct triumph in her operatic selections at Hashim's Academy of Music during the past week. The Russell Brothers and Juan Caicedo were also successful.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Business has been excellent here all season and the week Oct. 29-3 eclipsed everything. The house was crowded afternoon and evening. The bill was strong, but the large business was due undoubtedly to the local biograph views being shown. Marshall P. Wilder headed the bill, and was the recipient of much applause. Other clever acts were Isabelle Urquhart and Gerald Griffin in Even Stephen, Review Comedy Four, Hassan Ben Ali's Arabs, Lew Seilly, Schuyler Sisters, Robertus and Wilfrido, Conway and Leland, Frank and Lillian Smith, Thurman, Flatt and Sutherland, Iavelle, and Gallandman, Henry Lee, Mr. and Mrs. Charles T. Ellis, Al. Leach and the Three Rosebuds, John Le Hay, Collins, Lew Bloom, the Randalls, biograph, Three Gardner Brothers, Marco and his dog, Emerson and Omega, Sisters Laurence, and Edna Collins.—Olympic (Spitz and Nathanson, managers): The Queen of the Orient Burlesquers were seen in an excellent bill Oct. 29-5, and opened to a good house. The co. included Crawford Sisters, Ashley and Wooley, Eloise Mortimer, Russell and Bell, Carr and Jordon, Baron and Poole, and Walther and Kramer. Reilly and Woods' Big Show 5-10.—Westminster (George H. Batcheller, manager): The Imperial Burlesquers did a good week here Oct. 29-3 and gave a very pleasing entertainment. In the olio are Darmody and Stewart, John E. Cain, Blanche Newcombe, and Burton and Ashley. Jolly Grass Widows 5-10.

HOWARD C. EIPLEY.

BUFFALO, N. Y.—The Court Street is doing immense business, and for week Oct. 29-3 had another good bill in the Australian Burlesquers. The performance opens with a very funny creation, A Bargain Day, and the closing burlesque, a clever travesty on The Girl from Maxim's, entitled Miss Plaster of Paris, is good. In the olio are Bryant and Saville, Tom Nolan and Cora White, Perry and Burns, Perry and Hylands, Lee and Chapman, and Kennedy and Quatrelli. Rentz-Santley co. 5-10.—The Scribner Show at Shea's 29-3 drew large houses. The entertainment was first-class from the time the curtain rose until the close. Fern Kendall kept the people laughing as usual, from the time he came on until he answered his last recall. Others were Frederick Hallen and Mollie Fuller in their good sketch, A Desperate Pair; Fisher and Carroll, Grant and Grant, Joseph Adelman, Le Page Sisters, Caron and Herbert, and the Wartenberg Brothers.—Wonderland continues to draw well, and each week the bill offered is an improvement on the preceding. 29-3: The Eskelons, Michaelson Le Moyne and Fennell, May Kennedy, Garcia and Rio, and Giovanni.—Item: M. S. Schlesinger, of the Court Street Theatre co., has returned after a long business trip through the East in the interest of the co.

A. C. JORDAN

ST. PAUL.—Star (Miller and Wittig, lessees; W. P. Singer, manager): G. W. Dinkins' Vagabonds Oct. 28-3 opened to S. R. O. A good olio included Lillian Washburn, Flo Jansen, Edward Morris, Topack and Steele, and the Mignani Family. The performance took well.—Tivoli (John Straka, proprietor): Mandell Stiles and Edwin J. Stevens are entertaining good audiences week 29-3.—Ellsworth's (Charles Ellsworth, manager): This is an orderly place and well patronized. Entertainers week 29-3 are Gladys Cotes, Sadie Kenny, Blanch Ward, Amy Cameron, Bessie Cuningham, and Charles Ellsworth.—Little Elsie (George Russell, proprietor): Polly O'Neil, Hattie Wade Porter, Harrison, and Edward Schroeder present an attractive bill to good business 29-3.—Alhambra (George Russell, manager): 29-3: Entertainers are Lucy Daly, Billy Mortimer, Annie Clawson, George Tenney, and Ed Mahoney. Fair business.—The benefit performance (two matinees) given 28-29 by the Bon Ton Burlesquers and management of the Star packed the house. The proceeds will be devoted to the fund for the relief of the families of the firemen killed in the fire 27; over $1,000 was realized.

GEORGE H. COHEN

JERSEY CITY, N. J.—Miner and Van's Bohemian Burlesquers were the offering at the Bon Ton Oct. 29-3 to excellent patronage. As usual, the co. gives satisfaction to the hard-to-suit clientele of this house. A Case of Con opens the bill, in which Andy Gardner carries off the Bon's share of work. The olio numbers are made up of Fred Wyckoff, Ada, Alice and Laura Lane, Johnson and Hilliard, Jack, Andy and Ada Gardner, the Casino Four, James Cavanagh, Will Johnson, Bobby North, and Joe Palmer. A Scrambled Egg concludes, and introduces Billy Van in an excellent character part. Mae Hilliard also has a good chance. Waldron and Bryant's Trocadero Burlesque co. 5-10.—Items: The three Gardners are favorites in this city, and their act has been well received by their admirers.—Fred Wyckoff is a humorist of ability.—Johnson and Hilliard, and the Casino Four are also clever.—Treasurer Morris Kitchen, of the Bon Ton, is the owner of a valuable trotting horse, and spends much of his time on the boulevard.—Bartell and Morris, Farrell and Stack, Mlle. Fbra, and James S. Burdett appeared at a stag here 31.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Week Oct. 29-3, McIntyre and Heath are the star laugh producers, with On Guard, which is very funny. Fox and Clark are a catchy team. The Bard Brothers are wonderful acrobats. Way and Maitland have a funny sketch. John E. Barty is a clever juggler, and Anna Teresa Berger plays the cornet as well as ever. Hendrix and Prescott, and Frederick Howard complete the co.—Gaiety (Agnes Barry, manager): Fred Irwin's Show Oct. 25-27 is big in every sense of the word, and includes Grace Mantell, Fitzgibbon, McCoy and Fitzgibbon, Mildred Stoler, Bernard and Watson, and the Cornallas. Rob Manchester's Cracker Jacks arrived 29 and stayed three days. In the list are Susie Fisher, Irene Young, Violet Gleason, Bella Wilton, Ochikany Trio, McDonald Brothers, Mayo Sisters, and Weston and Allen. New York Stars 1-3.

CHARLES N. PHELPS.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. J. Poli, manager): With three excellent comedy features Mr. Poli found his theatre altogether too small for the crowds week Oct. 29-3. Kathryn Osterman played his first vaudeville engagement here, offering The Editor. She is charming, and plays with spontaneity and dash. She made a most pronounced hit, and will play a return in her new sketch, The Widow. Irving Brooks gave excellent support. Le Roy and Clayton repeated their last season's hit in Bogan of the Ransom, as did Matthews and Harris in Adam the Second. Others were Stella Lee, Tom Mack, Joe and Nellie Dover, Newton and Elliott, Hayes and Wayne, and Hoffman and Maurice. Week 5-10: Eleanor Falk and her eight Jersey Lillies, Mr. and Mrs. Harry Thorne and co., and others.—Items: Miss Osterman was the recipient of much social attention during her engagement here.

JANE MAGLIN.

TORONTO, CAN.—Shea's (M. Shea, manager): Fulgora's Stars gave one of the best bills of the season week Oct. 29, when Kara, the great juggler, was introduced to Toronto audiences. His success was tremendous. Mr. and Mrs. Arthur Sidman gave a very charming sketch, in which these talented people were seen at their best. Tom Lewis and Sam J. Ryan had a good act; and Hayman and Hayman are also worthy of note. Others were Zeb and Zarrow, the Allisons, Polk and Kollins, the four Huntings, and the Herne Brothers. Scribner Show 5. Robert Hilliard 12.—Royal (J. C. Cauldson, manager): The bill was fair 29, and drew more than the usual business. Those on the programme were: Al. Davies, Howe Lewis, the Ashleys, and Barnard and Lucille.

J. V. McAREE.

SAN FRANCISCO, CAL.—Another excellent bill at the Orpheum Oct. 21-28. Blanche Ring and her new songs are very popular. George Evans has made a big hit with his songs and jokes. John W. World and Beatrice Hastings are very clever entertainers. Les Demorettes are marvels on the harp, violin and xylophone. Merritt and Murdock are very amusing. The holdovers are Lizzie Raymond, Rauchle, Everhart, Edgar Atchison Ely and the Hale Sisters. Billed 28 are James F. Dolan and Ida Lechner, Prelle's Talking dogs, Johnson, Rhino and Bentley, and Bert Howard and Leona Eland.

DE GUY SIMPSON.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): The big star of the season, Jessie Bartlett Davis, was accorded enthusiastic receptions by great crowds Oct. 28-3. Others were: Charles Wayne and Anna Caldwell, J. W. Winton, ventriloquist; Harry C. Stanley, Brothers Martine, Kolb and Dill, Oxav and Delmo, and Foreman and Howlett.—Standard (Butler Brothers, proprietors): Miaco's City Club co. 28-3. Specialties by Larry E. Lund, Dolph and Susie Levino, Crimmins and Gore, Howe and Scott, and Adalina Routtine. The chorus was attractive and business was good.

FRANK E. WILCOX.

CLEVELAND, O. Marie Wainwright will head the bill at the Empire 5-10, which will also include Mr. and Mrs. Mark Murphy, John E. Camp, the Johnstons, Morello Troupe, Elvira Francelli and Tom Lewis, and Viola Vance.—Harry Williams' Own Specialty co. will be at the Star 5-10. It is a strong organization, including Clifford and Huth Sam Kittle, and Clara Morton. Smith and Fuller, Rice and Elmer, Zazelle and Vernon, Lawrence Crane, St. Onge Brothers, Budd Brothers, and Clemence Sisters. The Star will give a midnight performance on election night.

WILLIAM CRASTON.

MILWAUKEE, WIS. The Bon Ton Burlesquers drew a packed house at the Star week Oct. 28. The performances was excellent, and the co. deserves the highest praise. The musical numbers were new and well rendered, and the entire co. worked with evident zeal and sincerity. Pretty costumes and scenery were displayed. Patrons are loud in their praises of the management for the good offerings this season. The specialties were furnished by Charles Van Shayne and Worden, Pacrett Brothers, Viola Sheldon, Eyron and Langdon, Dave Nowlin, and Mlle. Dazzia. The Tivolians 4-10.

CLAUDE L. N. NORRIS.

OMAHA, NEB. At the Creighton Orpheum it is still impossible to obtain a seat the early part of the week unless you reserve it days in advance. The bill for week Oct. 28 includes The Girl With the Auburn Hair, Conditt and Morey, P. Richards, Mr. and Mrs. Harry Jackson, McCale and Daniels, the Bletts, and the Musical Johnsons.—At Miaco's Trocadero Harry Morris's Twentieth Century Maids are attracting large audiences. Several of the specialties are well worth seeing.

J. R. RINGWALT.

PITTSBURG, PA. The Rose Hill English Folly co. is at Harry Williams' Academy Oct. 29-3. The olio contains Joseph J. Sullivan and Carrie Webber, Collins and Collins, Catherine Rowe Palmer, Will H. Hickey and Lillian Nelson, Allie Willard and Henrietta Wheeler, and McFarland and Lee. Next week, Devoy Burlesquers.

I. W. MENDENHALL.

MINNEAPOLIS, MINN. The High Rollers Extravaganza co. presented an excellent bill at the Dewey week Oct. 21 to a large business. The olio, which was above the average, introduced Carlton and Webber, the Art Ideals, Cooper and Reynolds, Lucia Kooser, Al. Raymond, and the Monroe Sisters. Isham's King Eaotus week 3.

F. C. CAMPBELL.

LOS ANGELES, CAL. Orpheum (Eric Pollock, manager): Race week and a pugilistic pantomime could not prevent a full attendance Oct. 22-28. Tom Nawn and co., in The Irish Genie, provoked great laughter and applause, Nawn being inimitable in his line. Eddie Girard, though for many years a stranger here, has retained all his natural gas, and was accorded a warm welcome. He was ably assisted by Bessie Gardner, and others and they scored no end of a hit in The Sanbrette and the Cup. The Willis Family proved to be the most artistic and finished musicians ever seen on our local stage and won many recalls. Julia Kingsley was seen to advantage in a fetching gown and skillet. The Poisoned Prink, an improvement on her first work, Belle Davis and her comlets continued her success, and the Three Poiriers and Johnson, Rhino and Johnson were seen to advantage. Coming events 29: Everhart, Edgar Atchison Ely, Rauchle, and Hale Sisters.

SYRACUSE, N. Y. Grand Opera House (Graff and Shubert, managers): Lafayette's combination gave one of the best bills of the season Oct. 29-4 to large houses. Williams and Tucker were the bright particular stars in George Taggart's sketch, Skinny's Finish. Miss Williams' blending of pathos and humor was exquisite. She is an artist to her finger tips, and is ably seconded by Mr. Tucker. Other good turns were presented by Canfield and Carleton, James J. Morton in a bright original monologue, Smith, Doty and Cox, Maud Meredith, the Averys, and Lafayette.—Dunfee (Watson and Rugg, managers): The Rentz Santley co. to pleased good sized houses Oct. 28-3. In the olio were Polk and Trask, Salina James and Sadie Leon, and Charles Robinson, Barrington and Martell, Bates and Wilson, and Laura Webb. Victoria Burlesquers 6-12.

PAUL RIVER, MASS. Empire (Desmond & Place, managers): Trocadero Burlesquers Oct. 25-27 did big business and gave an up-to-date performance. Specialties were done by Cohen and Gardner Smith and Champion, Washburn and Crawford, Minnie Belle, Lew Palmer and Nat. Ellsworth, and Dempsey. Miaco's Jolly Grass Widows 29-31 entertained S. R. O. and pleased. In the olio are Pauls and Irma Lawson and Hahn, Howard and Morse, Ferns and Dandy, Hodge, Hayward and Lorraine, and Cassie Vivian. Little Egypt Burlesquers 1-3. Auburn Lucas Comedy co. 8-10. Andrews Theatre, 12-17.—Casto (Al Haynes, manager): This theatre will open 12.

ROCHESTER, N. Y. (Cook's Opera House (J. H. Moore, Jr., & F. Wright, resident managers): Business excellent week Oct. 29-3. The olio included the 3 Mitchells, Tom Moore, Lottie Gilson, Charles Leonard, and Fletcher & Gardner. Next week, Rentz-Santley co. Gotham (Mort Bennett and Charles Lothlen, the Hamilton Comedy co., Ernest Hogan and Anna Chester. Empire (H. C. Wyatt, manager): Business good with the Avon Comedy Four and Gilbert Wells this week. Next week, Bohee and Stamper, Wells and Russell, Stewart and Earle, and Mabel Fenton and Lizzie Wilson and Rose Wentworth and Lizzie Wilson in an olio of vaudeville. The Cozy Burlesquers 5-10.

SCRANTON, PA. Lyceum (Harry Davis, manager): Week Oct. 29-3: Business was fair. The people were Gaylor and Graff, Annie Whitney, Wood and Wood, the Lovelles, the Bernhards, Martinetti and Grossi, Mr. and Mrs. Harry Thorne and Carlisle's Canine Wonders. Those coming 5-10 are: Mrs. Tom Thumb and co., Ward and Curran, Pierce and Egbert, Mlle. Carola, Mons. Laurent, Harris and Harris, Arvella, Mortimer and Darell, and Belle Williams.

BALTIMORE, MD. Mr. and Mrs. Edwin Milton Royle headed the bill at the Lyceum week Oct. 29 and gave a delightful interpretation of The Highball Family. The rest of the bill was thoroughly up-to-date and was enjoyed by large audiences.—The Knickerbockers hold the stage at Kernan's Monumental week 3, and Fulgora's Stars will be at the Auditorium.

NEWARK, N. J. Louis Robie is a strong Newark favorite, and when "The Knickerbockers" appear at Waldmann's the house is always packed. Week Oct. 29-3 was no exception. The performance won instant favor. Sophie and Bert Leslie, Wright Sisters, La Mayne Brothers, and Carleton and Terre were well received. Paradise in Paris was the closing burlesque.

LOUISVILLE, KY. The Masqueraders had a week of good business at the New Buckingham week Oct. 28. The following were seen in specialty work: Kessner and Reid, Swift and Huber, Leroy and Woodford, Sullivan and Inman, the Bowers, and the Savans. The Royal Burlesquers 4.

WORCESTER, MASS. Park (Shea and Wilton, managers): The S. R. O. sign was in fregnent requisition Oct. 29-3. The artists were Hilda Thomas and Lou Hall, Jones and Sutton, Kelley and West, the Horseshoe Trio, Beaven and Edsall, Raymon Moore, and the Prentice Trio.

RICHMOND, VA.—Bijou (Jake Wells, manager): A highly interesting bill is attracting S. R. O. audiences at each performance. The olio includes Mr. and Mrs. Sidney Drew, Henry Lee, Press Eldridge, the Automobile Girl, the Three Musical Kings, Beckter and Lester, and the vitagraph.

GLOUCESTER, MASS. Dewey Theatre (George La Barr, manager): Marion and Dean, Grace Leonard, Evans Brothers, Essie Graham, and Connors and Dunn drew good houses Oct. 29-3. Hines and Remington, the Four Hills, Marsh and Sawtelle, and La Porte Sisters 5-10.

LOWELL, MASS. Savoy Theatre (Frank G. Mack, manager): Week Oct. 29: The Four Hills, Thomas Clifford, Howard and Linden, Castelo and Hall, Carr and McDonald, Murphy and Andrews, and Henry V. Barlet. Pleasing entertainment; good houses.

TOLEDO, O. Empire (E. E. Ford, business manager): Week closing 3: Oliver Doud Byron and co., Mr. and Mrs. Mark Murphy, Charles T. Aldrich, Harmony Four, James Cullen, the Lucados, the Donnets, and the biograph. Business good.

BAKER CITY, ORE. Savoy (George Miller, manager): Week Oct. 22-27: Charles Bunnell, H. F. Clifford, Leona Mendel, Jennie Ripley, H. McDonald, J. Hathaway, Jim Swor, Flora Du Bois, Hattie Ward, and George Trump. Business continues good.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Kings and Queens Oct. 18-20; large business. A Lucky Coon 22-24. Good houses. America's Vaudeville Stars 25-28; good performance and business. Wine, Woman and Song 1-3.

GRAND RAPIDS, MICH. Smith's (Mrs. W. B. Smith, manager): Little Egypt and her burlesque co. opened Oct. 22 for a week's engagement to large business. Co. is good.

PATERSON, N. J. Bijou (Ben Leavitt, manager): Irwin Majestic Burlesquers Oct. 29-3 to good houses. Co. pleased. Weber's Dainty Duchess 5-10.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Albaugh, J. W., Jr.: Grand, Washington, 5-10.
Albertus and Bartram—Cirque Ciniselli, St. Petersburg, Russia, 1-30.
American Quintette—Shea's, Buffalo, 5-10.
Ameta—Keith's, Phila., 5-10.
Andersons, The—G. O. H., Phila., 5-10.
ANDERSON-ELLIS CO.—Orpheum, Los Angeles, Oct. 29-30.
Averys, The—Proctor's 23d St., N. Y., 5-10.
Bachelor Club—Grand, Washn., 5-10.
Barrows, Jas. O.—Proctor's, Fifth Ave., N. Y., 5-10.
Bell, Digby—Lyceum, Baltimore, 12-17.
Bennett and Young—Proctor's 23d St., N. Y., 5-10.
Pellman and Moore—Keith's, N. Y., 5-10.
Berger, Anna Teresa—Keith's, Phila., 5-10.
BIOGRAPH, THE—Liverpool, Eng., Oct. 29-10.
Bingham, J. W.—Proctor's 23d St., N. Y., 5-10.
Binns and Binns—Proctor's 23d St., N. Y., 5-10.
Blackstone Quartette—Proctor's 125th St., N. Y., 5-10.
Blocksom and Burns—Novelty, Brooklyn, 5-10.
Blodgett, C. E.—Palace, N. Y., 5-10.
Bloom, Lew—Keith's, Providence, 5-10.
Brennan and Simott—Proctor's Fifth Ave., N. Y., 5-10.
Buckley, Nellie—Orpheum, Kansas City, 5-10.
Burth and Rudd—Proctor's 125th St., N. Y., 5-10.
Burke, David—Keith's, Phila., 5-10.
Burkhart, Lee—Olympic, Chicago, 5-10.
Burkhart, Lillian—Keith's, Providence, 5-10.
Burt, E.—Music Hall, Harlem, 5-10.
Burt, Nellie A. of M., Washn., 5-10.
Camp, John F.—Empire, Cleveland, 5-10.
Campbell and Dare—Wonderland, Detroit, 5-10.
Canfield and Carleton—Proctor's Fifth Ave., N. Y., 5-10.
Capitaine Alcide—Proctor's 23d St., N. Y., 5-10.
Carmen Sisters—Keith's, Phila., 5-10; Keith's, Providence, 12-17.
Carythorn and Forrester—A. of M., Washn., 5-10, G. O. H., Phila., 12-17.
Christiana—Shea's, Buffalo, 5-10.
Clemences, The—G. O. H., Phila., 5-10.
Cline, Maggie—H. and B., Brooklyn, 5-10.
Coburn, Chas.—H. and B., Brooklyn, 5-10.
Cook and Clinton—A. of M., Washn., 5-10.
Collins, Wonderful Keith's, Providence, 5-10.
Collins, Edna—Keith's, Providence, 5-10.
Comedy Four—Keith's, Phila., 5-10.
Conditt and Morey—Kansas City, Mo., 5-10.
Cushman, Frank H. and E.—Brooklyn, 5-10.
Dale, Musical—Shea's, Buffalo, 5-10.
Dale, Violet—Grand, Wash., 5-10.
Dandy, Jess Circle Music Hall, N. Y., 5-10; Music Hall, Harlem, 12-17.
Darrow, Mr. and Mrs. Stuart—Proctor's, N. Y., 5-10.
Davis, Belle—Orpheum, Kansas City, 4-10.
Delmar and Delormont Trio—A. of M., Washn., 5-10.
De Rigney Sisters—Palace, N. Y., 5-10.
De Witt and Burns—Proctor's 23d St., N. Y., 5-10.
Dillon Bros.—Keith's, N. Y., 5-10.
Dodson, J. E.—Proctor's 23d St., N. Y., 5-10.
Dooge Sisters—Proctor's 125th St., N. Y., 5-10.
Donovan and Morris—Proctor's, N. Y.
Dooling and Brennan—Keith's, Providence, 12-17.
Downs, T. Nelson—Manchester, Eng., Oct. 29-10; Empire, Nottingham, 12-17.
Drew, John E.—Proctor's, N. Y., 5-10.
Eldrid, Gordon—Keith's, Phila., 5-10; Keith's, Boston, 12-17.
Eldridge, Press—Music Hall, Boston, 5-10; K. and B., N. Y., 12-17.
ELLSWORTH SPORTS—Grand, Hanley, Eng., 12-17; Empire, Nottingham, 19-24.
Ellis, Mr. and Mrs. Chas. T.—Keith's, Providence, 5-10.
Elsie, La Petite—Palace, N. Y., 5-10.
Emerson and Omega—Keith's, Providence, 5-10.
Emmett, Gracie—Keith's, Phila., 5-10.
Emmy, Mlle.—Keith's, N. Y., 5-10.
Falk, Eleanor—Palace, New Haven, 5-10.
Fields and Ward—H. and S., N. Y., 5-10; Keith's, Phila., 12-17.
Fillson and Errol—G. O. H., Phila., 5-10.
Flatt and Sutherland—Proctor's, N. Y., 5-10; Keith's, Phila., 12-17.
Fletcher, Charles Leonard—Wonderland, Detroit, 5-10.
Fox Musical—G. O. H., Phila., 5-10.
Fox and Clark—H. and S., N. Y., 5-10.
Fraganli, Elvira—Empire, Cleveland, 5-10.
Frank and Ida—Proctor's, N. Y., 5-10.
French Heart—Proctor's 125th St., N. Y., 5-10.
Gardner Boys—Keith's, Providence, 5-10.
Gardner and Madden—Empire, Toledo, 5-10.
GARRISON, THE—London, Eng., 5-10; Hollowa, 12-17.
GASSMAN JOSEPHINE—Keith's, N. Y., 5-10; Grand, Hartford, 12-17; Park, New Haven, 5-10.
Gaylor and Graff—Palace, New Haven, 5-10.
Glose Brothers—Palace, N. Y., 5-10.
Gougis and Dacre—Palace, London, Sept. 24-Oct. 29.
Grossmith and Laurillard—Shea's, Buffalo, 5-10; Grand, Hartford, 12-17.
Guille, A. L.—Keith's, Providence, 12-17.
Hacker and Lester—Grand, Washn., 5-10.
Hall and Staley—A. of M., Washn., 5-10.
Hall, Al—Proctor's, N. Y., 5-10.
Hall, Pauline—Proctor's, N. Y., 5-10.
Harris and Walters—Proctor's, N. Y., 5-10; Wilmington, 5-10.
Proctor's, N. Y.
Harry, John R.—Proctor's, N. Y., 5-10.
Hassan Ben Ali—Proctor's, N. Y., 5-10.
Hathaway, Belle—Proctor's, N. Y., 5-10.
Hawthorne Sisters—Grand, Washn., 5-10; Hyomer, Kan., 12-17.
Hayes and Bandy—Proctor's, N. Y., 5-10.
Hayman and Hayman—Proctor's, N. Y., 5-10.
Hayward, Pauline—Proctor's, N. Y., 5-10.
Hill, Hamilton—Keith's, Phila., 5-10; Keith's, Providence, 12-17.
Hills, Four D

CORRESPONDENCE.

(Continued from page 7.)

drew fair audience 27. Mistakes Will Happen 31. Sherlock Holmes 2, 3. The Rounders 5.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Harry Corson Clarke presenting What Did Tomkins Do Oct. 26; good business; performance excellent. Mistakes Will Happen 29; good business; capable co.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Ruble Theatre co. Oct. 22-27 in Claire, The Three Musketeers, Out of the Shadow, The Player, Our Bachelors, and Only a Farmer's Daughter; business fair.

BEAUMONT.—OPERA HOUSE (John R. Goodhue, manager): Mathews and Bulger Oct. 27 in The Night of the Fourth; crowded house; good performance. Al G. Field's Minstrels 29. Harry Corson Clarke 2. A Star Boarder 7.

TEXARKANA.—HARDIN OPERA HOUSE (Louis A. Hannafourde, manager): Frederick Warde in The Duke's Jester to S. R. O. Oct. 26; audience delighted; receipts $700. The Sorrows of Satan 29. The Star Boarder 1.

BRYAN.—GRAND OPERA HOUSE (J. R. Mike, manager): Season opened Oct. 19 with Murphy's Masquerade; poor business. Mistakes Will Happen 24. Frederick Warde 29.

CAMERON.—OPERA HOUSE (Paul Gallia, manager): The Man-o-War's Man Oct. 23 failed to appear. The Sorrows of Satan 25; fair audience; performance good.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Krouse-Taylor co. opened the local season Oct. 22-24 in A Home Affair, Michael Strogoff, and Quo Vadis; houses crowded; co. good.

LEWISON.—OPERA HOUSE (L. M. Eppstein, manager): The Sorrows of Satan Oct. 26; first-class performance; good business. Rolling Arthur Johnson 2. Mistakes Will Happen 3.

SAVANNA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Mistakes Will Happen Oct. 25; large and pleased audience. Frederick Warde 30.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Zaza Oct. 31. In Old Kentucky 1. Frederick Warde 2. Harry Corson Clarke 7. Robert Downing 29.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Rolling Arthur Johnson lectured Oct. 24 to well filled house. A Star Boarder 29. A Black Sheep 31.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Harry Corson Clarke Oct. 29.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): A Texas Steer Oct. 24, 25; large and pleased audiences. Stuart Robson and his excellent co. in Oliver Goldsmith 26, 27; large houses. Mr. Robson was popular, as he always is here. The play is considered the best he has yet given us. Stephen Grattan, Maude White, Jeffreys Lewis, and Ellen Mortimer came in for their share of attention. James Neill Stock co. 29-3.—NEW GRAND THEATRE (M. E. Mulvey, manager): Under Sealed Orders 22-27; good business. The engagement was extended three nights owing to the good business done first of week. The play is a lurid melodrama. Falk and Verance co. 29-3.—ITEM: Manager M. E. Mulvey, who is forced by his contract to sell his lease on the New Grand Theatre, says he will build a new theatre, larger and better, to cost $75,000 to $100,000.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Stuart Robson in Oliver Goldsmith Oct. 25 pleased large house. Under Sealed Orders 29, 30; small but pleased audiences. The Girl from Chili 1. A Wise Guy 6. A Day and a Night 10. King of the Opium Ring 12. Where is Cobb 14.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): 'Way Down East 27; S. R. O.; fine production; Nell Burgess 30 in The County Fair; S. R. O.; excellent performance. The Christian 3. Remember the Maine 5. Alabama Troubadours 10. Waltner and Knowles' Quo Vadis 12. Vogel and Deming's Minstrels 15.—ITEM: The Ethan Allen Club have secured the Leonora Jackson Concert co. for election night 6.

ST. ALBANS.—WAUGH'S OPERA HOUSE (E. R. Waugh, manager): 'Way Down East Oct. 26; large and pleased house. Mrs. General Tom Thumb's Midget Vaudeville 30; satisfactory performance. The Christian 2. Alabama Troubadours 9. Quo Vadis 13. Vogel and Deming's Minstrels 14.—ITEM: 'Way Down East appeared in Montreal from Oct. 29 to Nov. 3, inclusive.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Christian 1. Alabama Troubadours 6. Whitney and Knowles' Quo Vadis 14.—MUSIC HALL (T. M. C. A. Lecture and Concert Course): Royal Tyrolean Concert co. Oct. 25 pleased a large house. John C. Bowker (lecture) 16.

BARRE.—OPERA HOUSE (Mowe and Lapoint, managers): Joshua Simpkins Oct. 27; fair co.; good house. The Christian 31; fine performance; S. R. O. Kennedy's Players 5-10. Vogel and Deming's Minstrels 16.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Christian Oct. 26; large and pleased audience. Ottumwas Male Quartette 31; good business. Hearts of Oak 6. The Commander 13.

BOATTLEBORO.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Nell Burgess in The County Fair pleased a packed house Oct. 31. Mrs. General Tom Thumb 2.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Gorman's Alabama Troubadours 16. A Romance of Coon Hollow 27.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): The Christian Oct. 29; large and appreciative audience.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Town Topics Oct. 22; good business. The Gunner's Mate 29. Morrison's Faust 30; good performance; large house. Down on the Farm 1. The Gunner's Mate 3. A Bachelor's Romance 5. Rupert of Hentzau 6. Murray and Mack 7. A Milk White Flag 8.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Myrkle and Harder co. Oct. 22-27; large business; co. good. Plays presented: A Hoosier Heroine, Fiesta of Tennessee, Dungers of a Great City, A Princess of Patches, The Defaulter, and Hunting for Trouble. Elks' Minstrels 1, 2. The Spider and the Fly 16.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Town Topics Oct. 26; good house; performance good. Faust 29; good house; performance poor. The Gunner's Mate 1. Down on the Farm 2, 3. Rupert of Hentzau 5.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Netterman, manager): Schumann Concert co. Oct. 29; large audience. The Gunner's Mate 2. A Milk White Flag co. 5. A Spring Chicken 7. Down on the Farm 9.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A fair audience was disappointed with Self and Lady Oct. 25. The Gunner's Mate pleased fair audience 30. Down on the Farm to fair business 31; fair co.

ALEXANDRIA.—BILL'S OPERA HOUSE (William S. Harper, manager): Down on the Farm Oct. 25; good performance. S. R. O. A Spring Chicken 3. Ethel Dyffryn co. 5-10. New York Stars 19.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Gayest Manhattan Oct. 26; fair business; performance poor. A Spring Chicken 5. Shooting the Chutes 6.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Schuman Concert co. Oct. 26; performance fair; good house. Morrison's Faust 2.

PETERSBURG.—ACADEMY OF MUSIC (William F. French, manager): Morrison's Faust to large and pleased audience Oct. 31. Mabel Paige co. 12-17.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Faust 3. Down on the Farm 6.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): A Night in Town Oct. 22; with Eddie Foy as star. A fair audience found fun in the nonsense. A Stranger in New York 25, 26; good co.; attendance not large.—LYCEUM THEATRE (C. Harry Graham, manager): Gorton's Minstrels 24, 25, were well patronized; entertainment hardly up to the former ones given by their minstrels.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittner co. in My Uncle from Japan Oct. 22; crowded house; good co. Eddie Foy in A Night in Town 23; performance and business fair. A Young Wife 27 and A Hot Old Time 27 were well presented to large business. Grau Opera co. 29-3.

WALLA WALLA.—THEATRE (C. F. Van De Water, manager): A Stranger in New York Oct. 22; S. R. O.; co. excellent. A Young Wife 27 canceled. A Wise Guy 30. Macey Comedy co. 1-3. Ole Olson 6. Haverly's Minstrels 10.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Modjeska Oct. 26 in Macbeth pleased a large audience. A Stranger in a Strange Land 31; audience pleased; light business. Eugenie Blair 8. Marion Manola 9, 10.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Isham's Octoroons 25-27; good business. King Dramatic co. 29-3 opened to big business. Plays first part of week: Hands Across the Sea, Faust, and The Cherry Pickers. Finnigan's Ball 5-7. Reaping the Whirlwind 8-10.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Chester De Vonde co. Oct. 23-27 pleased big business. Repertoire: The Ten Ton Door, The Ranch Hero, Dr. Jekyll and Mr. Hyde, The Devil's Advocate, and Robinson Crusoe. What Happened to Jones 29 pleased capacity. Shore Acres 30; large and appreciative audience. Innes' Band 31; largest house of season; enthusiastic audience. Black Patti's Troubadours 19. Devil's Auction 22. Edward Harrigan 23.

WASHINGTON.—OPERA HOUSE (J. M. Barrack, manager): The Colonel and I Oct. 18; poor performance; fair house. Alvin Joslin to S. R. O. 28; good performance. Barlow and Wilson Minstrels 10. Finnigan's Ball 14. A Romance of Coon Hollow 23.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Furlew, manager): Innes' Band 1. What Happened to Jones 3. A Rag Time Reception 7. The Spider and the Fly 9. A Spring Chicken 10. Young Repertoire co. 12-15.

MORGANTOWN.—OPERA HOUSE (H. L. Swisher, manager): Alvin Joslin Oct. 25; S. R. O.; performance good. Lester Young co. 5-10. Finnigan's 400 13. Next Door 20.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Johnny on the Spot Oct. 30 failed to appear. Lost in Egypt 3. Finnigan's 400 10.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Alabama Jubilee Minstrels 1.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Walker Whiteside Oct. 26 in Heart and Sword; big business; fine performance. At the White Horse Tavern 27; fair house. Sis Hopkins 3. Tennessee's Pardner 5. Shenandoah 8. Why Smith Left Home 12. Old Jed Prouty 15. Sapho 17. Miss Hobbs 18. Cowslip Farm 24. Clay Clement 26. Isham's Octoroons 27. A Stranger in a Strange Land 30.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Elks' Minstrels Oct. 23 to capacity of the house; good performance. At the White Horse Tavern 25; fair house; audience pleased. A Wise Member 27; small house; specialties good. Elks' Minstrels 1. Tennessee's Pardner 3.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Tennessee's Pardner to fair business Oct. 24; performance excellent. Boston Ladies' Symphony Orchestra pleased big business 26. Two Married Men satisfied a large audience 29. A Child of Fortune 14.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): 'Way Down East Oct. 29 pleased largest audience ever in the house. Humpty Dumpty 2. Ben Ton Burlesquers 6. A Runaway Girl 14.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Fiora De Voss co. Oct. 24-27 in A Fatal Mistake, Caprice, and Sapho; good houses. Boston Ladies' Symphony Orchestra 29; S. R. O. Hogan's Alley 2. Why Smith Left Home 7.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): 'Way Down East to S. R. O. audience Oct. 26; receipts $670; performance enjoyable. Superba 3. The World 4. Kellar 5. Humpty Dumpty 6. Shore Acres 17.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Rose Melville in Sis Hopkins Oct. 29 delighted a packed house. Humpty Dumpty 3. A Runaway Girl 13. Miss Hobbs 16.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Richard Golden in Old Jed Prouty pleased a fair house Oct. 24. A Runaway Girl 27; large business; excellent performance. Humpty Dumpty to good house 30; audience pleased.

GREEN BAY.—THEATRE (J. E. Arthurs, manager): Sis Hopkins Oct. 31. Sanford Dodge 5-7 in Quo Vadis, The Three Guardsmen, and The Merchant of Venice.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): King Rastus Oct. 26; good house and performance. Sis Hopkins 28; house crowded. Humpty Dumpty 4. Kellar 6.

NEW LONDON.—GRAND OPERA HOUSE (C. E. Lutsey, manager): Hogan's Alley Oct. 24; co. and house poor. McCarthy's Mishaps 12. A Child of Fortune 26.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Humpty Dumpty Oct. 29 pleased a large audience. Sis Hopkins 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Orpheum Vaudeville co. Oct. 28; full house; performance well received. Kellar 4.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Dark.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): O'Hooligan's Wedding 22.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Black Crook, Jr., Oct. 15; good performance; full house. Vanity Fair 26 failed to please large house.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Vanity Fair Oct. 25; good house; fair performance. A Day and a Night 26; good house; audience pleased. At the White Horse Tavern 2.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Vanity Fair Oct. 24 pleased fair audience. The Girl from Chili 3.

CANADA.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Hello, Bill Oct. 22, 23 pleased good business. Smith's Wife, booked for 26, 27. The co. did not give a performance 27, as few being present; fair house 26. Marks Brothers' co. 29-31 opened with The Sultan's Daughter to packed house. Other plays: Myrtle Ferns, East Lynne, and The Major's Bride; co. strong.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): A Cavalier of France 23; fair house. Joseph De Grasse was ably assisted by Miss Langley. The Gamekeeper 25; undeservedly small house. Smith O'Brien was very good. Vogel and Deming's Minstrels 29; large and delighted audience. Black Patti's Troubadours 30; large house; pleased audience.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): Spooner Dramatic co. in The Octoroon, Egyptian Princess, Miralde, For Honor's Sake, By the King's Command, and The Pearl of Savoy Oct. 22-27; S. R. O.; F. E. Spooner and Allin Spooner made pronounced hits. A Romance of Coon Hollow 2. Fadette's Woman's Orchestra 3. Eduard D'Oize 8. William Hawley co. 15.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): Hello, Bill by a good co. to large business Oct. 24. The farce is rather monotonous and could be improved by the introduction of sparkling specialties. Vogel and Deming's Minstrels pleased a crowded house 27. A Cavalier of France 30. Joe Murphy 5. Stetson's U. T. C. 8. Fadette's Woman Orchestra 10. Old St Stebbins 12. The Tale of Two Cities 29.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Royal Marine Band of Italy Oct. 25; excellent performances; S. R. O. Conductor Giorgio Minelli was superb. Among the soloists Signori Creatore, Setaro, and Giannini deserve special mention. A Stranger in New York 3. The Man from Mexico 7.—THEATRE ROYAL (Lucas and Sharpe, managers): The Hottest Coon in Dixie 29.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Benedict's Quo Vadis Oct. 25-27; fair houses; scenery and some leading characters good; minor performers weak. Valentine Stock co. returned 29 in The Victorian Cross to large audience. Xora O'Brien, Everett King, and other members of the co. received a warm welcome.

BRANTFORD.—CARMAN OPERA HOUSE (Fred Adams, manager): Smith's Wife Oct. 16; fair house. John Griffith in The Gladiator 17; good attendance. Black Patti's Troubadours 18; S. R. O.; good performance. A Breezy Time 23; fair business. The Gormans 25. Side Tracked 26. A Romance of Coon Hollow 31. The Gamekeeper 3.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Trip to Chinatown Oct. 22, 23; one of the best attractions of the season; receipts large. Human Hearts 26, 27 pleased large audiences. At the White Horse Tavern 30, 31. Walker Whiteside 1-3. Eddie Foy 5, 6. Why Smith Left Home 16, 17. Richard Golden 19, 20.

LONDON.—OPERA HOUSE (Alex. Harvey, manager): The Gamekeeper Oct. 27; good business. Black Patti's Troubadours 29; large and pleased audience. Vogel and Deming's Minstrels 31; good business; audience pleased. Stetson's U. T. C. 2. Two Jolly Companions 3. Strauss Orchestra 5. The Man from Mexico 6. Joseph Murphy 7.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Smith O'Brien in The Gamekeeper Oct. 26; fair house; capital performance. Vogel and Deming's Minstrels 30; good performance; business fair. Gorman Brothers 2. A Cavalier of France 5.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): U. T. C. Oct. 29; large business. The Game Keeper 30; fair house; fair performance. Black Patti's Troubadours pleased good business 25. The Man from Mexico 3. Vogel and Deming's Minstrels 6. A Cavalier of France 8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Real Widow Brown Oct. 29-31 failed to appear. Aiden Benedict's Quo Vadis returned for one night and matinee 29; business fair; performances seemed to please. D. W. Truss Stock co. will open for six weeks 1, presenting The Charity Ball.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Edward Strauss Orchestra Oct. 29. A Tale of Two Cities 2, 3 canceled.—GRAND OPERA HOUSE (Joseph Frank, manager): A Breezy Time 29-31 opened to packed house; satisfactory performance. Through the Breakers 1-3.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Wilson, manager): Stetson's U. T. C. to capacity Oct. 26; audiences pleased. Black Patti's Troubadours to S. R. O. 1; performance satisfactory. Vogel and Deming's Minstrels 2. Strauss Orchestra 6. Joseph Murphy 8.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Valentine Stock co. Oct. 24-25 in Romeo and Juliet and The Private Secretary; good business; performance excellent. Xora O'Brien made a distinct hit. Biograph 29-31. Boston Stock co. 5, 6.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Black Patti's Troubadours Oct. 24; good house; good performance. Frederick Hamilton lectured to fair audience 29. Two Jolly Companions 30. Fadette's Woman's Orchestra 2.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Black Patti's Troubadours Oct. 27; good house; audience pleased. Two Jolly Companions 31. The Man from Mexico 2. Vogel and Deming's Minstrels 5. A Cavalier of France 7.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Hayward piano recital Oct. 26; high class performance; slim house. Two Jolly Companions 27; good house; pleasing entertainment. The Gamekeeper 1. Eduard D'Oize 5.

STRATFORD.—STRATFORD OPERA HOUSE (E. W. Tuttle, manager): Smith O'Brien in The Gamekeeper Oct. 26; fair house; good performance. Vogel and Deming's Minstrels 1.

KINGSTON.—VICTORIA THEATRE (D. P. Brannigan, manager): Field and De Voe's Stock co. Oct. 22-27; good performances; crowded houses.

PETROLIA.—VICTORIA OPERA HOUSE (H. Smalley, manager): Vogel and Deming's Minstrels Oct. 26; good house; fair performance.

VICTORIA.—THEATRE (Robert Jamieson, manager): Royal Italian Band Oct. 26; good business.

(Received too late for classification.)

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Amateur vaudeville Oct. 26; good business; first-rate performance. Two little plays, The Violin Maker of Cremona and Peter Baker, took particularly well. Field's Minstrels 30; S. R. O.; performance satisfactory. Faust Family made special hit. Wilbur-Kirwin Opera co. 8-10.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Robert Downing in Richard the Lion Hearted Oct. 29; good business; excellent co. Rusco and Holland's Minstrels 30; topheavy house; good performance. Too Rich to Marry 7. The Christian 8. The Prisoner of Zenda 9.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): Davis co. in Ten Nights in a Barroom and U. T. C. to fair business Oct. 24, 25. Leon Herrmann 8. Harry Corson Clarke 14. Richards and Pringle's Minstrels 17. Stuart Robson 19. The Stowaway 22.

PRESCOTT.—PARKS THEATRE (Nick Wagner, manager): Ed F. Davis' U. T. C. Oct. 23; fair business; will play return date 29. Harry Corson Clarke 13. Richards and Pringle's Minstrels 16. The Stowaway 21.

ARKANSAS.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Morton Kress co. Oct. 22-27 in The Devil's Mine, Woman vs. Woman, The Two Orphans, Article 47, Monte Cristo, and The Fatal Wedding; good business; pleased audiences. The Carleton Sisters made great hits. The Man-o'-War's Man 7.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Frederick Warde in The Duke's Jester Oct. 23; good house; performance excellent. The Sorrows of Satan 30. The Star Boarder 31. Morton-Kress co. 1-3. Sherlock Holmes 7. Zaza 9. Robert Downing 13. A Black Sheep 17.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Sorrows of Satan 2. The Man-o'-War's Man 8. Field's Minstrels 10.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hull, manager): A Texas Steer drew a fair house Oct. 16; performance not as good as previous ones. West's Minstrels 19; large house; performance well received. The Man from Mexico 25. Dailey's Comedians 28-31. Brown's in Town 1. Quo Vadis 2. Boston Lyric Opera co. 11-17.—AVON THEATRE (George Simpson, manager): Placer Gold (local) 24.—ITEMS: Frank Guernsey has been placed in charge of the local box-office of the Yosemite.—L. Henry, who has been Charles P. Hull's assistant manager, has joined Harry Corson Clarke as manager.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Quo Vadis Oct. 31-3. West's Minstrels 4, 5. A Runaway Girl 6-10. Leon Herrmann 12-14.—MORROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Florence Roberts and the Oliver Leslie co.'s presentation of Sapho won approval from large audiences 21-27. A Suit of Sable 28-3.

CONNECTICUT.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Elroy Stock co. opened here Oct. 29 for a week. Plays: The Ups and Downs of Life, The Siege of Peking, A Spring Chicken, Hans Hanson, On the Coast of Maine, and Sapho; co. good; fair business.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Thomas E. Shea 1-3 opened to S. R. O. Aunt Hannah 6. Hearts of Oak 9. Clary Concert co. 12. Daniel Sully 14.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Robson Theatre co. will open the local season 5-10. Rusco and Holland's Minstrels 13.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Creston Clarke Oct. 23 canceled. Rusco and Holland's Minstrels 24; good performance; large business. Una Clayton co. 25-27, presenting Darkest Russia, A Midnight Masquerade, The Sultan's Daughter, and Miss Romer; good business; performances satisfactory. The Prisoner of Zenda 29 pleased good business. Self and Lady 30.—ITEM: J. DeWitt Miller opened the Augusta Lyceum season 30, and filled the new Miller-Walker Hall with a well pleased audience. This hall, which is just completed, has a seating capacity of about 1,400, and is located in the heart of the city.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Under Sealed Orders to a large house Oct. 17; performance good. Barnes' Dog and Pony Show packed the house 18; good performance. Black Crook, Jr., failed to appear 20. Griffith, hypnotist, 29-31.

ILLINOIS.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Village Vagabond, written by Carrie Ashley Clarke, of this city, was presented for the first time on any stage Oct. 24, by local talent, assisted by Marie Heath, who has been visiting here. It was a meritorious play well acted and well received; good house. Blue Jeans 5. His Busy Day 9. Hogan's Alley 12.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Chase-Lister co. in The Smugglers Oct. 28; full house; satisfactory performance. Nashville Students 29; crowded house; good performance. Courting at Green's 4. Little Egypt 6. Blue Jeans 8. 'Way Down East 18. Finnigan's 400 canceled 28.

WILMINGTON.—GRAND OPERA HOUSE (R. B. Stelle, manager): Wiedemann's co. Oct. 22-27 presenting About Town, A Naughty Kid, A Steam Laundry, In Old Virginia, Down in Egypt, and The Old Homestead; good business, co. first-class. Benedict's Quo Vadis 7. Van Dyke and Eaton co. 12-17. Old Arkansaw 21.

SYCAMORE.—WARD'S OPERA HOUSE (Ward and Singer, managers): A Merry Chase Oct. 31 good performance; small house. The Eleventh Hour 5. Knobs o' Tennessee 15.

INDIANA.

GARRETT.—WAGNER'S OPERA HOUSE (I. William Wagner, manager): Barbour Theatre co. Oct. 22-27 opened with The Gold King; fair performance; fair house. Carlisle Comedy co. 3-10. Our German Cousin 13.

SOUTH BEND.—GRAND OPERA HOUSE (W. P. Rooney, manager): The Trapper's Daughter Oct. 26 opened its season here; performance poor; topheavy house. Other People's Money 2 canceled. A Poor Relation 9.

HAMMOND.—HOFMAN'S OPERA HOUSE (T. E. Bell, manager): The Missouri Girl Oct. 28 to capacity; good performance. Why Smith Left Home 6. Ben Ten Stock co. 5-10.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Bowery After Dark 10. The Watch on the Rhine 14.

INDIAN TERRITORY.

LEHIGH.—RIEU (Rome Williams, manager): The Stowaway Oct. 19; good house; performance excellent.

ARENA.

CLARKSVILLE, TEX.—Ringling Brothers' Circus to big business; performance excellent.

HUNTSVILLE, ALA.—John Robinson's Circus Oct. 29; large crowds.

BATON ROUGE, LA.—Buffalo Bill's Wild West to enormous crowds Oct. 29.

AMERICUS, GA.—Forepaugh and Sells Brothers' Circus Oct. 27; good performances to capacity.

AUGUSTA, GA.—Forepaugh and Sells Brothers' Circus Oct. 25; medium business account rain; performance good.

FORT WORTH, TEX.—Ringling Brothers' Circus Oct. 29 pleased crowded tents.

HOUSTON, TEX.—Buffalo Bill's Wild West Show Oct. 22; good performances; large crowds.

BRENHAM, TEX.—Norris and Rowe's Trained Animal Shows Oct. 29; big business.

MOBILE, ALA.—The Marietta Circus Oct. 27-28; good business.

DECATUR, ALA.—John Robinson's Circus drew large crowds Oct. 27; performances good.

ANNISTON, ALA.—Gentry's Dog and Pony Show Oct. 25; good performances; crowded tents.

GADSDEN, ALA.—John Robinson's Circus Oct. 23; tent filled; presentation of Solomon and His Temple excellent.

MONTGOMERY, ALA.—Gentry's Dog and Pony Show Oct. 26; good performances; good business. Forepaugh and Sells Brothers' Combined Circus to large crowds 30; performances excellent.

TUSCALOOSA, ALA.—Forepaugh and Sells Brothers' Circus Oct. 31; immense crowds; every one pleased.

WOOD CITY, MISS.—Sells and Gray's Circus Oct. 25 large crowd; performance good.

CAIRO, ILL.—Pawnee Bill's Wild West Oct. 18; large attendance; good performance.

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Miss Louise Montrose, dainty, pretty as a bisque figure, and full of ginger, gave her songs and dances with great effect. Her new song is a negro lullaby which she sings while wearing a fetching boy's costume, and of course, she gives her laughable "McNally" with the funniest of walk aroundis. She is an artist to the tips of her ever dancing toes.—*The Item*, Lynn, Mass.

There was a string of pretty girls in becoming costumes, headed by Louise Montrose. The latter has been often seen here and is always generously welcomed. Her specialty was one of the best received things of the evening. You remember when John Coleman used to get into a scarecrow coat, hat and gloves and sing about "McNally?" Well, Louise did the whole business, walk and all, just as good as Coleman. That's praise enough.—*Bridgeport Post.*

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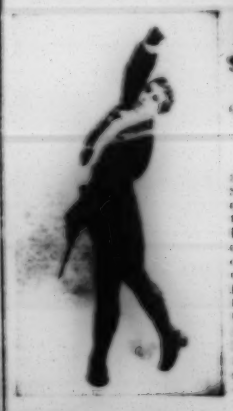

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